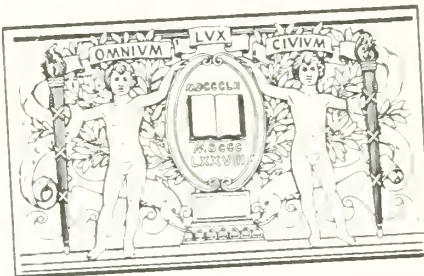


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Stow Wengenroth's Lithographs
A Supplement



Stow Wengenroth, 1969

Photograph by Peter Stevens
Courtesy *The Suffolk Times*, Greenport, New York

STOW WENGENROTH'S LITHOGRAPHS

A Supplement

By Ronald and Joan Stuckey

WITH AN ESSAY BY ALBERT REESE



BLACK OAK PUBLISHERS
HUNTINGTON, NEW YORK

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The front cover is a portion of the lithograph *Her Majesty* (S. 361). The back cover is a reproduction of the lithograph *Little One* (S. 359). The frontispiece reproduces a photograph by Peter Stevens which is used with the permission of The Suffolk Times, Greenport, New York. The front endpaper is a reproduction of the original dry-brush drawing *Dune Sketch Number 2*, and the back endpaper is a reproduction of the original dry-brush drawing *Dune Sketch Number 1*. Dry-brush and pen and ink drawings used as decorations for this book are from the private collection of the authors. The boat studies are from the collection of Scott Stuckey. These studies were gifts from Harriet Wengenroth.

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IN MEMORY OF
Stow Wengenroth

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PREFACE & ACKNOWLEDGMENTS

This catalogue is a companion volume to *The Lithographs of Stow Wengenroth, 1931-1972* which was published in 1974 by the Boston Public Library in cooperation with Barre Publishers.

We compiled the first book after meeting Wengenroth and realizing that all too often information is lost because artists are not properly honored and recognized during their lifetimes. We hoped to gain insight into the man and his work while he was still living. All too soon, his career ended when he died at the age of 71. His death on January 22, 1978 was a loss to us of a personal friend whom we had come to know and love because of his contribution to the field of American lithography. As beginning collectors, we were drawn immediately to his subject matter and technical skills. Later we met him and admired not only his work, but also the man, Stow Wengenroth. He was quiet and unassuming and wanted people to enjoy what he loved to produce, his lithographs.

The core of this volume is the last twenty-five prints done by Wengenroth. We updated the first volume of his work so that a complete record of his lithographs is available for study and enjoyment.

* * *

We are indebted to Albert Reese not only for his support and contributions to both Wengenroth volumes, but also for his patience and guidance in introducing us to the world of American prints.

Sinclair Hitchings, Keeper of Prints, and the Boston Public Library kindly granted us permission to use information from *The Lithographs of Stow Wengenroth, 1931-1972*.

Charles Z. Offin, founder and editor of *Pictures on Exhibit*, graciously allowed us to reprint from his article of December, 1939 on Wengenroth's early work.

We wish to thank Robert Rainwater, Keeper of Prints at the New York Public Library, for his assistance with our research.

The following helped us check technical details regarding the collections and exhibits of their respective institutions:

Karen F. Beall, Curator of Fine Prints, Library of Congress, Washington, D.C.

David R. Collens, Director, Storm King Art Center, Mountainville, New York

Audrey Frantz, Coordinator of Publications, Baltimore Museum of Art, Baltimore, Maryland

Mary L. Myers, Curator, Prints and Photographs Department, Metropolitan Museum of Art, New York, New York

Maurine F. Newell, Registrar, Brooks Memorial Art Gallery, Memphis, Tennessee

John O. Sands, Assistant Director for Collections, Mariners Museum, Newport News, Virginia

Wendy T. Topkins, Assistant Curator of Prints, Fogg Museum, Cambridge, Massachusetts.

For information regarding their gallery shows of Wengenroth prints, we thank

Abe M. Tahir, Jr. of Tahir Gallery, New Orleans, Louisiana and Dorothy Schneiderman of Harbor Gallery, Cold Spring Harbor, New York.

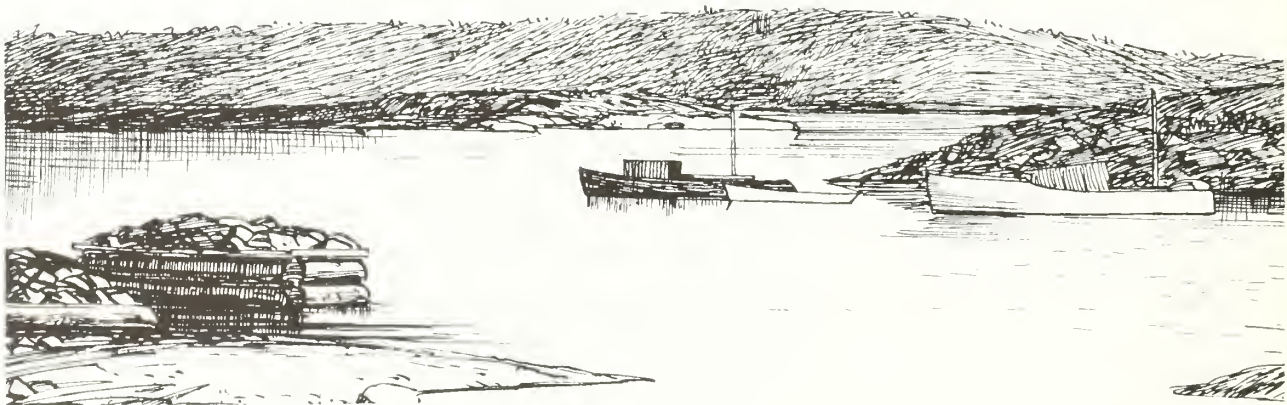
We are grateful to Cleveland and Calvin Pratt, lifetime friends of Mr. Wengenroth, for biographical information.

We owe special thanks to Dorothy Schneiderman for her encouragement and support, to Erika and William Kautz for their advice with layout and design, and to Jeanne Donovan for the contribution of her time

during lunch hours and evenings to help us type the manuscript.

Finally, we thank the staff of the Kutztown Publishing Company for the preparation of the book for final printing. We especially thank Kathleen Herb who supervised composition and Tamara S. Haring who assisted with the layout and design. We are particularly grateful to Pete Adam who provided constant supervision in the production of the book.

Ronald and Joan Stuckey



INTRODUCTION

This catalogue contains reproductions of Wengenroth's last twenty-five lithographs. The format is generally the same as the one for *The Lithographs of Stow Wengenroth*. While the first volume covered the lithographs from 1 to 344, this one deals with Prints 345 to 369. The first catalogue covered Wengenroth's work from 1931 to mid-1972. The preliminary dry brush drawings for Prints 345 and 346 were done during 1972. These prints, however, were not released until 1973. They are, therefore, included in this catalogue. Wengenroth usually made a dry brush drawing before working directly on the lithographic stone. Some of these drawings were released before his death and some after. Not every dry brush drawing was made into a print, so occasionally drawings will appear in collections which are not related to a particular lithograph. The drawings were done with the intention of later transfer to a lithographic stone.

For easy reference, we have included a Chronology of Wengenroth's life. Also, additional biographical information is included in the essay, "Stow Wengenroth—The Last Years." Albert Reese, a friend of the artist who sold Wengenroth prints for many years at Kennedy Galleries, also contributed a reflective essay.

The Appendices have been updated and expanded. The "Notes on Printing and Publication" and "The Settings of the Prints" refer to the last twenty-five

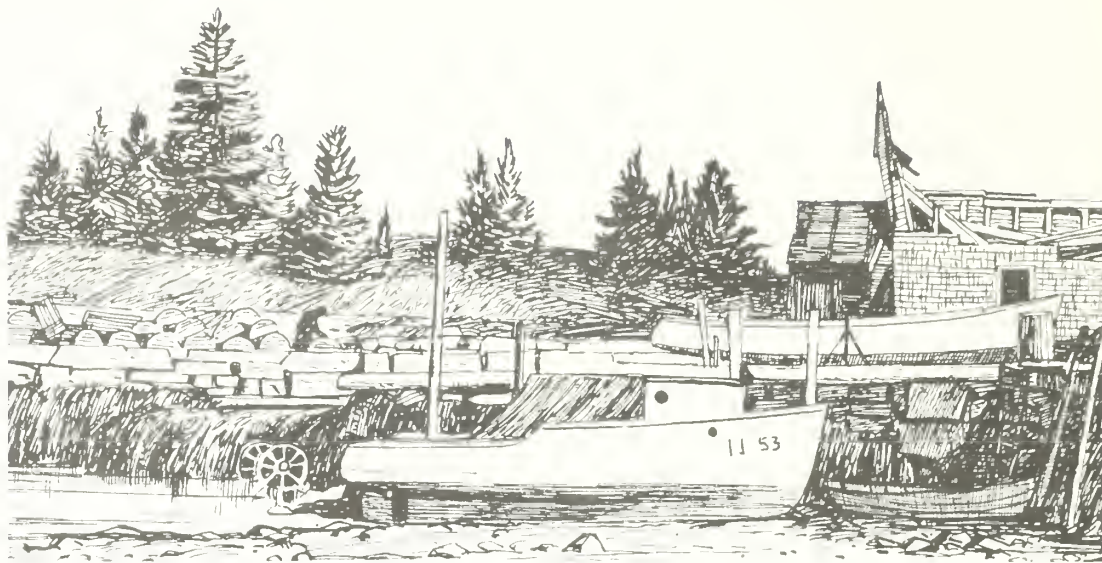
prints published from 1973 to 1978. The first 344 prints were similarly treated in the first catalogue. Several new appendices are included. The "Magazines in Which Reproductions Appear" and "Newspapers in Which Reproductions Appear" are completely new entries. These span the entire period of Wengenroth's work, and therefore, include references to prints in the first volume. Similarly, the "Chronological Listing of the Complete Lithographs" refers to all the prints. The bibliography has been expanded. A distinction is made between "Works by Stow Wengenroth" and the "General Sources." Entries in the bibliographic section are listed chronologically in keeping with the format of the first book. "Books in Which Reproductions Appear," however, are given alphabetically by author in the "General Bibliography." At the time of the publication of *The Lithographs of Stow Wengenroth*, we were unaware of Karen F. Beall's *American Prints in the Library of Congress*. As this has become a major reference source for American prints, we have included two concordances between the eighty-five Wengenroth prints listed in the Beall catalogue and our earlier work.

Two indices to the prints are given. One lists the last twenty-five prints separately. The other is an index to the complete lithographs.

Ronald and Joan Stuckey

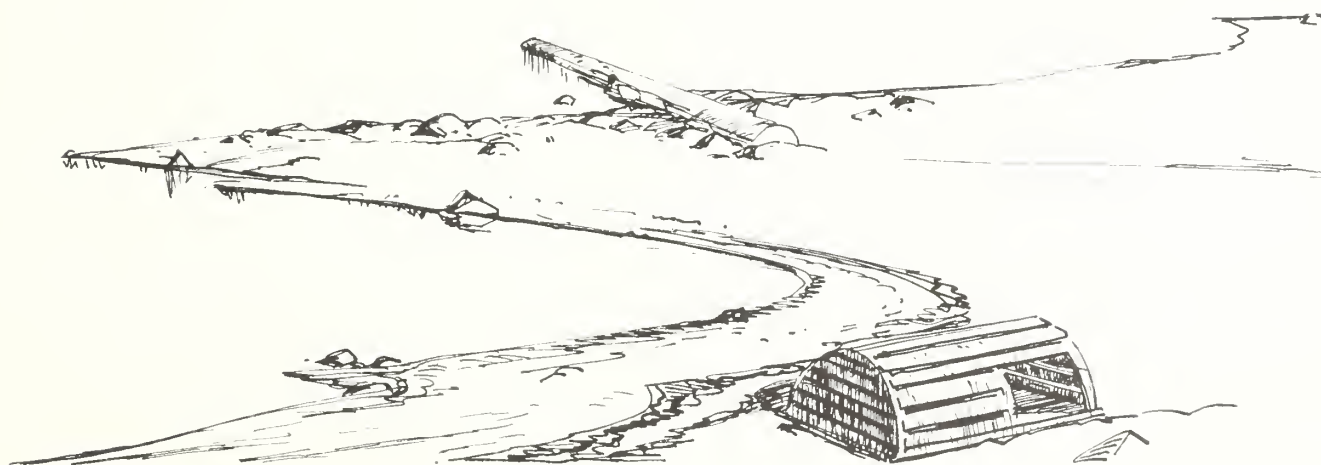
CHRONOLOGY, 1906-1978

- 1906 Born on July 25, 1906 in Brooklyn, New York to Frederic William Wengenroth and Isabelle Stow. Only child.
- 1908 Moved with family to Bayport, Long Island, New York. Family maintained home there for 32 years. Wengenroth returned in the summers during this time although he lived in Brooklyn and Greenwich Village.
- 1923 Enrolled in the Art Students League. Studied under George Bridgman.
- 1925-1927 Studied at Grand Central School of Art under Wayman Adams.
- 1929-1930 Studied with George Pearse Ennis at Eastport Summer School of Art, Eastport, Maine. Ennis was first to suggest that Wengenroth work in the medium of lithography. Did drawings which became the basis for his first lithographs.
- 1931 Published first lithograph. First one-man show held at Macbeth Galleries, New York, New York from November 11 to December 5. Moved to New York City from Brooklyn to be near George Miller, his printer. Lived in Greenwich Village on Twelfth Street.
- 1932 Represented in *Fifty Prints of the Year*. Produced decorations for *Silverpoint* by Edith Flack Ackley.
- 1933 Represented in *Fifty Prints of the Year*. Prints shown at the Whitney Museum.
- 1936 Published *Making a Lithograph*.
- 1937 Published article "Lithography versus Lithography" in February issue of *Print Collector's Quarterly*. Published article "How to Look at Lithographs" in June issue of *London Studio*.
- 1938 Elected an Associate Member of the National Academy of Design.
- 1938-1939 Produced illustrations for *The Hudson*. (See Prints 82, 86, 87, 89, 90)



- 1939 Prints shown at the U.S. National Museum of the Smithsonian Institution and the Gallery of American Art Today, the New York World's Fair.
- 1940 Produced endpaper for *Heaven's Dooryard* (See Print 99). Produced first two-stone lithograph. (See Print 105)
- 1941 Elected to full membership in the National Academy of Design.
- 1942 Painted religious triptych for the Citizens Committee for the Army and Navy in co-operation with American Academy in Rome and American Academy of Arts and Letters. Reproduced in *American Artist*, November, 1942. No related lithograph. Produced frontispiece for *Puppetry* (See Print 115). Moved to 51 West Tenth Street. The studio was once used by Winslow Homer. Elected to the National Institute of Arts and Letters.
- 1943 Produced print at National Academy of Design Galleries for Red Cross fund-raising demonstration. Stone printed at demonstration by Will Barnett. (See Print 122)
- 1945 *New York Nocturne* reprinted on menu for Child's Restaurant, New York, New York. (See Print 146)
- 1949 Published article "Four Lithographs" in March issue of *American Artist*. *National Academy of Design Demonstration* printed by Will Barnett. (See Print 180)

- 1950's Moved to Greenport, Long Island from New York City.
- 1960 George Miller, Wengenroth's printer, retired. Remaining prints done by his son Burr Miller.
- 1966 Published article "George C. Miller, Master Printer," in May issue of *American Artist*.
- 1967 Only stone ruined in printing. (See Print 307)
- 1969 Publication of *Stow Wengenroth's New England* by David McCord.
- 1970 Edith Wengenroth died on December 1.
- 1974 Publication of *The Lithographs of Stow Wengenroth*. Married Harriet Matson on July 18. Moved to Rockport, Massachusetts.
- 1976 Published article "Crayon Lithography" in Fritz Eichenberg's book *The Art of the Print*. First public showing of watercolors in April at Doll & Richards, Boston, Massachusetts.
- 1977 Executed last print, *My House*. (See Print 369)
- 1978 Died January 22 at the Addison Gilbert Hospital in Gloucester, Massachusetts at the age of 71.



Stow Wengenroth: The Last Years

TO MANY, the name Stow Wengenroth is synonymous with lithography. In 1931, Wengenroth published twenty-three prints, and each year since then until 1977, he produced from two to fourteen prints. During his lifetime, he received honors from museums, print clubs, and art associations. His work was shown by museums both here and abroad and continues to appear today.

Since 1974, several new public collections of Wengenroth prints have become available. Brown University has an extensive collection of prints and drawings, and the Mariners Museum in Newport News, Virginia has recently acquired eighteen dry-brush drawings of lighthouses.

Wengenroth's work has been extensively reproduced in artistic journals for fellow artists as well as in newspapers and magazines for the general public. He contributed not only his prints to the art world but also information on the technique of lithography through his writings.

Wengenroth found satisfaction with his work from the beginning. He was one of the few printmakers of his generation who was able to survive solely from his prints. Recognition of his talents was almost immediate. As early as 1939, Charles Z. Offin, founder and editor of *Pictures on Exhibit* said the following:

Still in his early thirties, clean-cut and precise in appearance and speech, Wengenroth has that scholarly reverence toward the medium

of black and white which all the outstanding printmakers, from Dürer down, have shown.

When he made his debut, so to speak, with his first exhibition in New York eight years ago, gallery visitors knew at once they had met a talent of the first water in the field of black and white. There was a finesse and richness of texture and tonal qualities in his lithographs which, together with the strikingly dramatic effects of composition, betoken a born virtuoso of the crayon.

Since that time, Wengenroth has progressed even further with the finesse of his tonal qualities. But he has to a large extent discarded the obviously dramatic devices of composing, and seeks instead to explore the emotional and abstract expressiveness of black and white as a language of its own.

He believes that there is a "black and white philosophy" developed in a printmaker; that in a black and white print, values may be orchestrated in tones that are related to one another solely with the aim of attaining an abstract beauty, in a similar way that a painter may use certain color relations purely to attain this special kind of abstract beauty.¹

Wengenroth also worked with other artists to further the appreciation of printmaking in America. He served on the Committee of Selection for Graphic Art, Region I, for the Gallery of American Art Today at the 1939 New York World's Fair. Other members of the committee for New York City and State included John Taylor Arms, Adolph Dehn, Hugo Gellert, Anne Goldthwaite, William Gropper, Reginald Marsh, Elizabeth Olds,

1. Charles Z. Offin, *Pictures on Exhibit* (December, 1939), p. 16.

and Ernest Roth. Alternates were William Auerbach-Levy, Kerr Eby, Wanda Gag, Carl Holty, Ronald Joseph, Gladys Mock, Chester Price, Anton Refregier, and Agnes Tait. Region I Consultants for Painting, Sculpture, and Graphic Art included Alfred H. Barr, Jr., Norman Kent, Audrey McMahon, Gertrude Herdle Moore, Anna Wetherell Olmsted, Gordon Washburn, and Harry B. Wehle.² Wengenroth's print *Deep Forest* (Print 70) was shown at the Fair.³ Besides his work for the Gallery of American Art Today, Wengenroth served as a trustee for the Fine Arts Commission of the Smithsonian Institution, the National Academy of Design, the National Institute of Arts and Letters, the Pennell Fund Committee of the Library of Congress, and the Tiffany Foundation.

Wengenroth continued to produce lithographs until the time of his death. During his later years, he also turned to watercolors. Early in his career, he had produced several paintings of dunes, trees, and lighthouses as momentary flights from his true love, black and white lithography. His official debut as a watercolorist came in April, 1976 at Doll and Richards in Boston. For the first time, he released a collection of watercolors to the public. Prior to this, Wengenroth had done a few watercolors for friends and fellow artists. He sold several at the Rockport Art Association. The response to the Doll and Richards show was overwhelming. All the watercolors were sold on the opening day. The transition from lithography to watercolors was a subtle

change for Wengenroth. The paintings do not shock us with color, but instead gently lead us from his blacks and whites to delicate pinks, yellows, and greens. Of course, large areas of black and white are always present.

On July 18, 1974, Wengenroth married Harriet Matson, former curator of the Rockport Art Association. The two had been long-time friends during his frequent summer visits to Rockport, Massachusetts where he made dry brush drawings. Wengenroth's work was also regularly shown at the Rockport Art Association. After more than twenty years as



2. New York World's Fair, *American Art Today* (National Art Society, 1939), p. 7.

3. *Ibid.*, p. 330.

a resident of Greenport, Wengenroth moved to Rockport. Mrs. Wengenroth currently runs the Stow Wengenroth Studio from their home. Wengenroth's final print, *My House* (Print 369) is of their Rockport residence. At the time of his death, they were preparing a book on scenes around Rockport. Mrs. Wengenroth is currently working on the completion of their joint endeavor.

On January 22, 1978, Stow Wengenroth died leaving behind a total of 369 lithographs produced over 47 years. The emphysema which had plagued him for several years

finally caused his death. He died at the Addison Gilbert Hospital in Gloucester, Massachusetts at the age of 71 years.

Throughout his career, Wengenroth kept the prices of his lithographs within reach of the average collector. While there is a significant body of watercolors and dry brush drawings, he will be remembered for his lithographs. Those who love nature, the sea, the play of light and shade, feel a familiarity with Wengenroth's work. We love nature as he loved it, and we find enjoyment in looking at his interpretation of it.

Ronald and Joan Stuckey





Stow Wengenroth, circa 1935

Photograph by Peter A. Juley, Inc.
Reproduced by permission from the Print Collection
Art, Prints and Photographs Division
The New York Public Library
Astor, Lenox and Tilden Foundations

Stow Wengenroth: A Remembrance

NOT MANY can say that they have lived with an artist's work for fifty years. A full half century have I spent looking at Stow Wengenroth's prints, some on an almost daily basis. As I write, I can see hanging above me his *Meeting House* (Print 105), perhaps the finest example, to my mind, of a New England church interior. No one, I believe, has rendered this subject with more delicacy, more grace, or with greater fidelity and reverence. And those enchanting luminous greys—how well they bespeak the elegant simplicity of window, walls and pews.

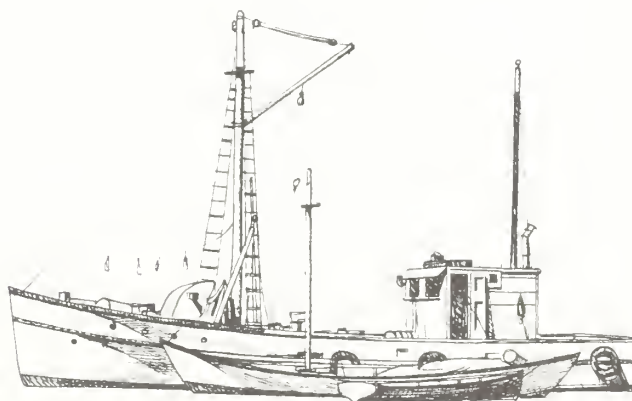
Although Stow has done a fair number of architectural subjects, including some superb prints of New York's Brooklyn Bridge, one doesn't think of him as an architectural artist; rather one associates him with the New England scene, especially Maine, and all that Maine connotes—the surging sea, the fishing boats, the rocky headlands, the pine woods. *Foggy Morning* (Print 148), at which I am looking right now, is typical—fish houses, lobster buoys, dory and all. But it's the fog that gets you, the damp pervading fog that in Carl Sandburg's words, "comes in on little cat feet." On another wall is the *Sunlit Forest* (Print 113), its luscious blacks revealing in a flash of sunlight a doe and fawn motionless among the pines.

True, all are early examples: what of the prints done since 1972, the subject of this supplementary catalogue? At age sixty-six had the artist's vision faltered, had his hand

lost its cunning? Not if we examine his *Afternoon Light* (Print 346), dated 1972, or the *Surf at Bass Rocks* (Print 364), 1976, both of which will vie with the best of the earlier lithographs. Or consider that formidable bastion of a bygone era, the Victorian mansion so aptly named, *Her Majesty* (Print 361), executed in 1975. That same year also saw the *Little One* (Print 359), an owl so delightful and irrepressible as to melt the heart of the most hardened of non-owl lovers.

I have had so many occasions to write about Stow that it would be redundant to again speak of his work, of his place in American printmaking, of the personal qualities that won him the respect and affection of his friends and colleagues. His passing was a loss not only to the graphic arts of our time, but a personal loss to one who was privileged to welcome his very first prints in that far away and long ago world of the thirties.

Albert Reese



The Lithographs of Stow Wengenroth

1973-1978

The Last Years





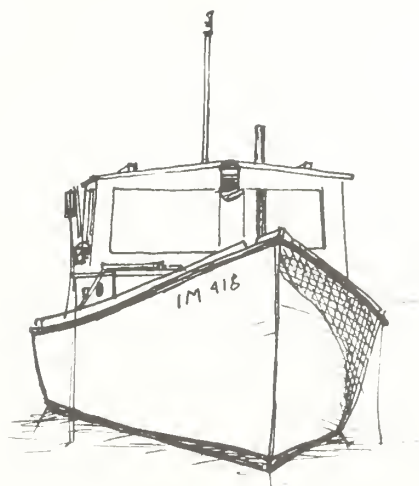
A GUIDE TO THE PRINTS

The catalogue of the last twenty-five Wengenroth prints includes a description by six classifications: number, title, place, date, dimensions, and edition. The numbering system is the one the artist kept chronologically as the prints were produced and continues from *The Lithographs of Stow Wengenroth*. The first two sections of the Appendices give specific information about publication and setting which we were able to obtain from Mr. Wengenroth before his death.

The title, place and date were taken from the artist's personal records. On some prints, the title is written in the lower margin, probably by the releasing gallery. The "place" listing refers to the place where Mr. Wengenroth did the preliminary drawing. The "date" refers to the date the first print was pulled from the stone. Publication usually followed within six months. The "dimensions" of the print are given as the print is viewed with height preceding width. The measurements refer to image size rather than to the size of the paper. Each print was measured to the nearest sixteenth of an inch, height measured at the left of the image and width at the bottom. Measurements are also given to the nearest tenth of a centimeter, again with height preceding width. Print 359, *Little One*, was measured to the drawn border. Each print was hand signed in pencil in the right hand corner. Some works have been signed posthumously by the widow. These signatures are followed by the initials

"H. W." The edition number, preceded by "ed," was placed in the left hand corner by the artist. The notation is made in pencil and appears directly beneath the image. Again Print 359 is unique because of its border, and the edition size and signature are within the border. Four or five artist's proofs of each print are not included in the edition size. Some of these are in circulation and are hand labeled "Artist's Proof" or "Proof." Several proofs of each edition were sent to the artist from the printer to determine the tone in which the edition was to be published. Also, several proofs were kept by the printer.

We have not found states of the last twenty-five prints. All were also single-stone prints. They were printed by the firm of George C. Miller and Son of New York under the direction of Burr Miller. All the stones have been effaced. Some preliminary dry brush drawings for these prints have been released.





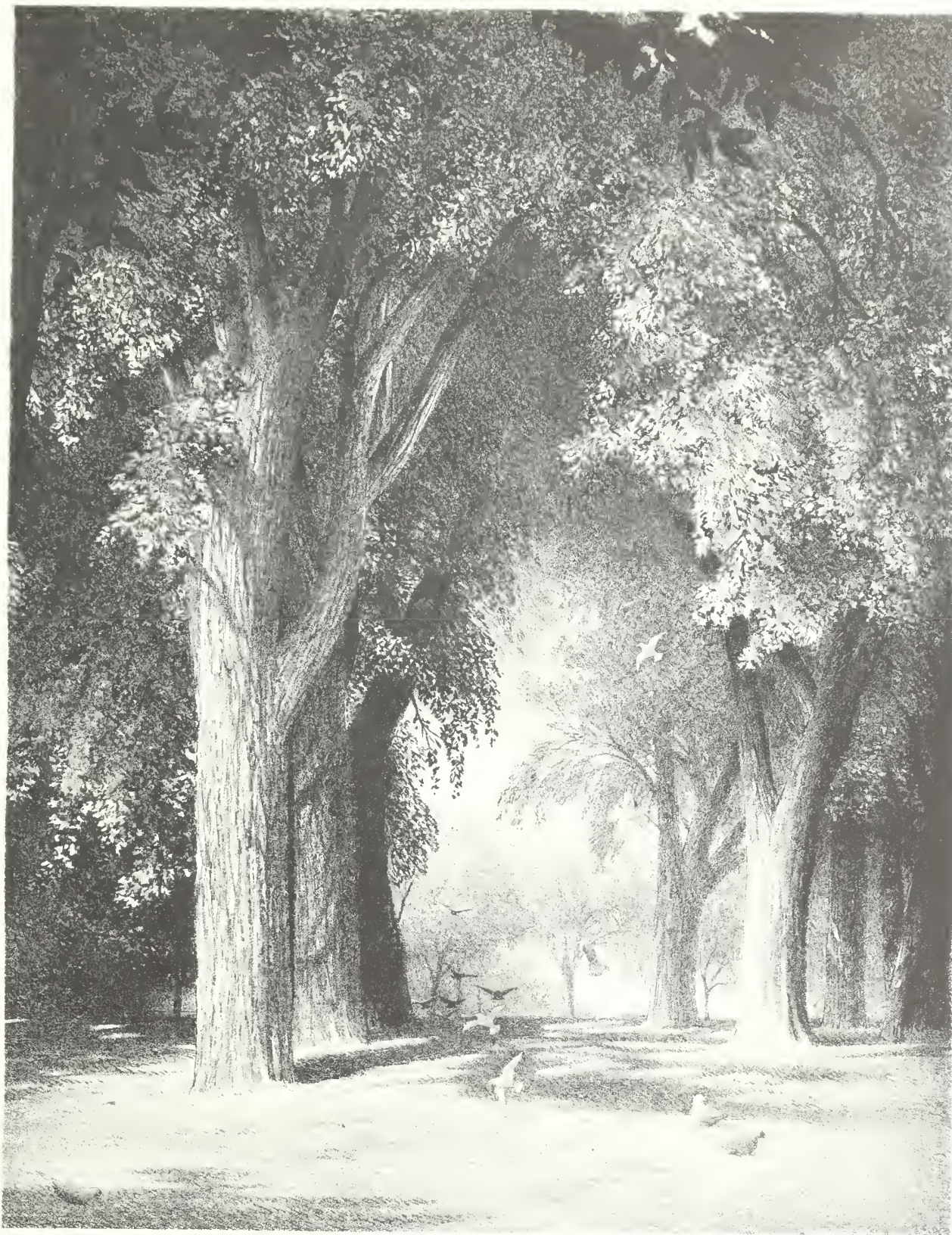
345. CAPE ANN MARSHES. Gloucester, Massachusetts.
December, 1972. 9-3/16x15-3/16in. 23.3x38.5cm. (75)

346. AFTERNOON LIGHT. Rockport, Massachusetts.
December, 1972. 9-7/16x15-3/16in. 24.0x38.5cm. (60)





347. MOTH. Greenport, New York. January, 1973.
14-15/16x10-1/8in. 38.0x25.8cm. (75)



348. ELMS. Rockport, Massachusetts. January, 1973.
14-15/16x11-9/16in. 38.0x29.4cm. (60)



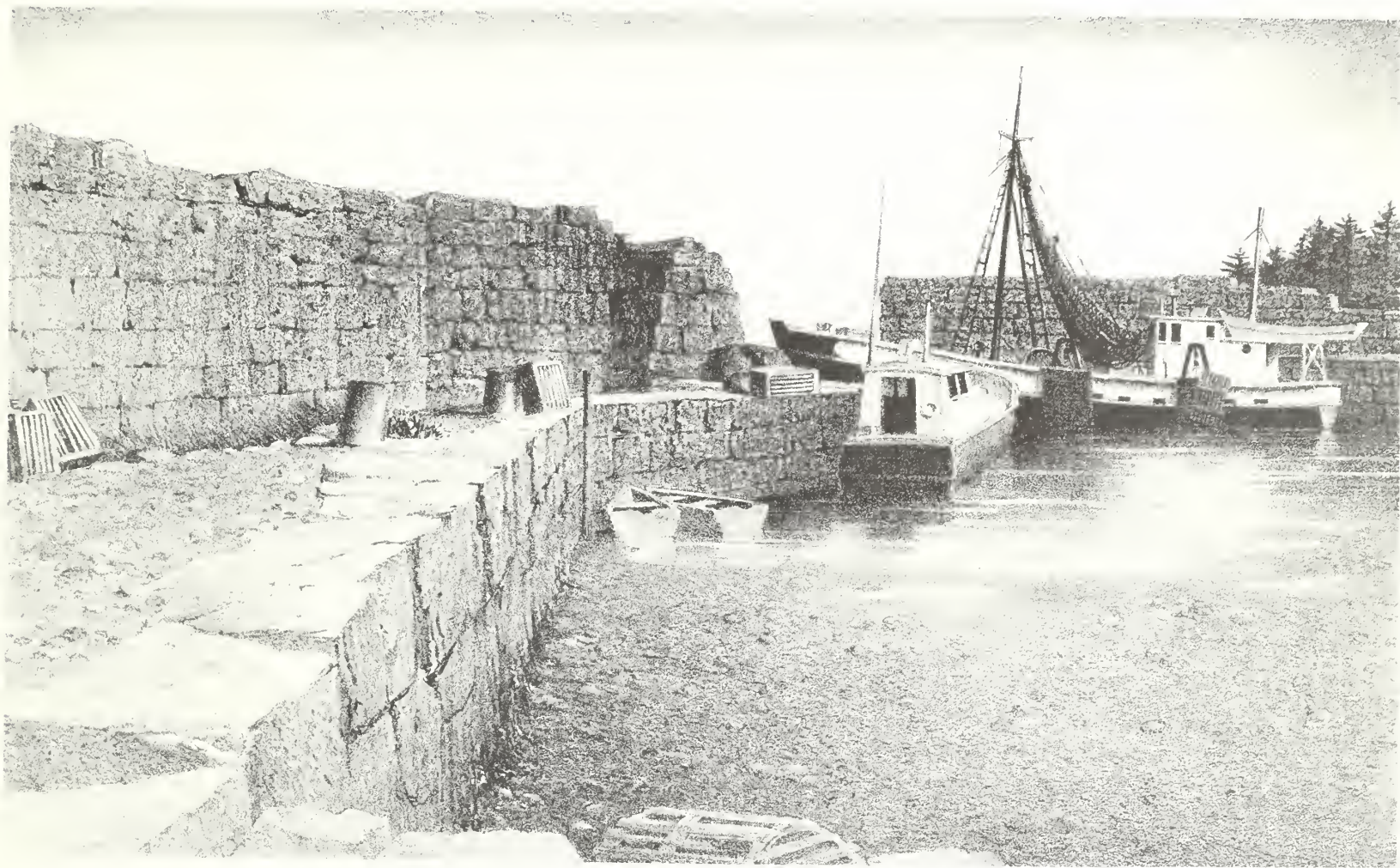
349. WILD COAST. Ogunquit, Maine. February, 1973.
10-1/4x15-7/16in. 26.1x39.2cm. (60)



350. THE SENTINEL TREE.
Lanesville, Massachusetts.
February, 1973.
15-7/16x10-3/16.in.
39.2x25.9cm. (75)

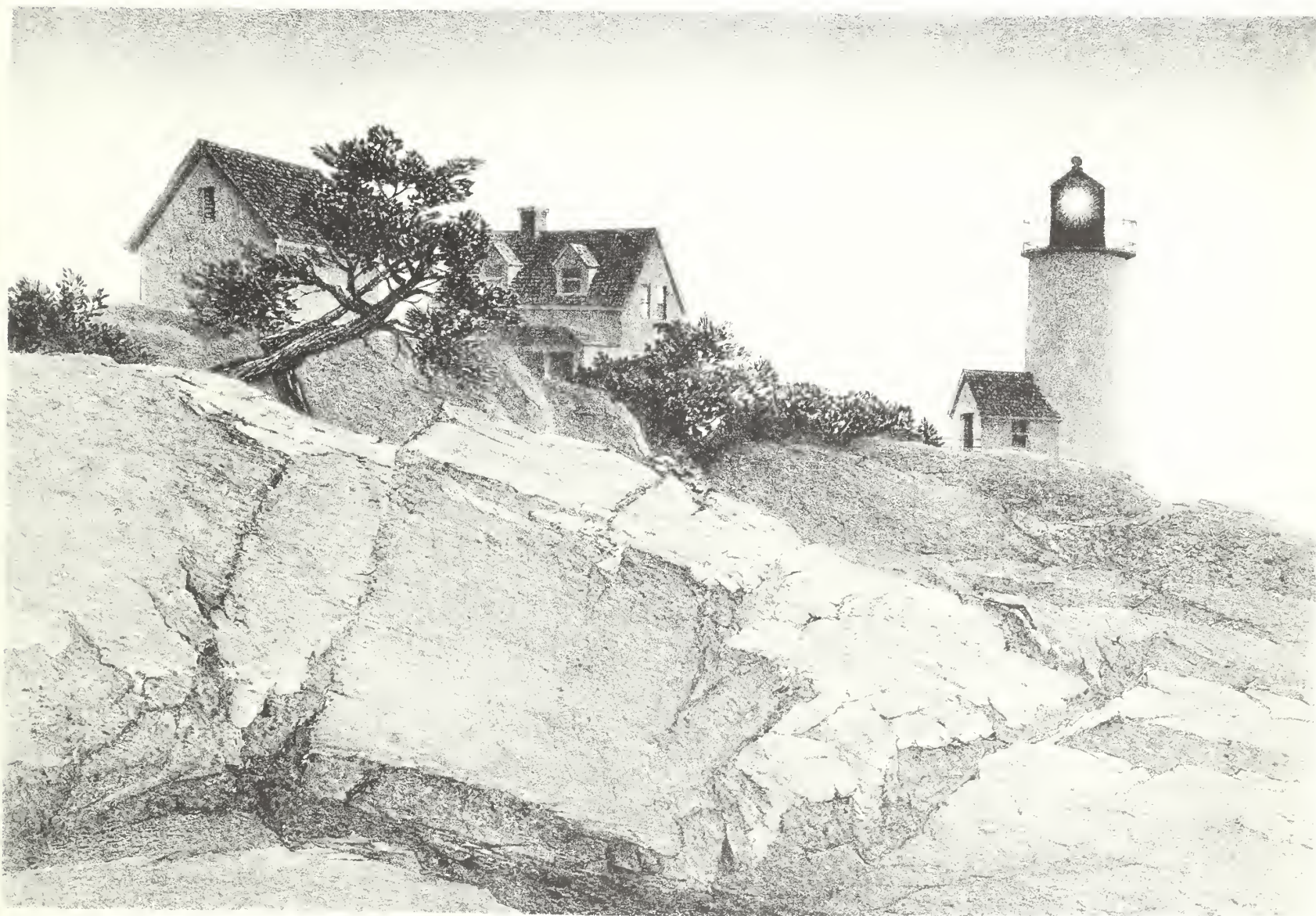


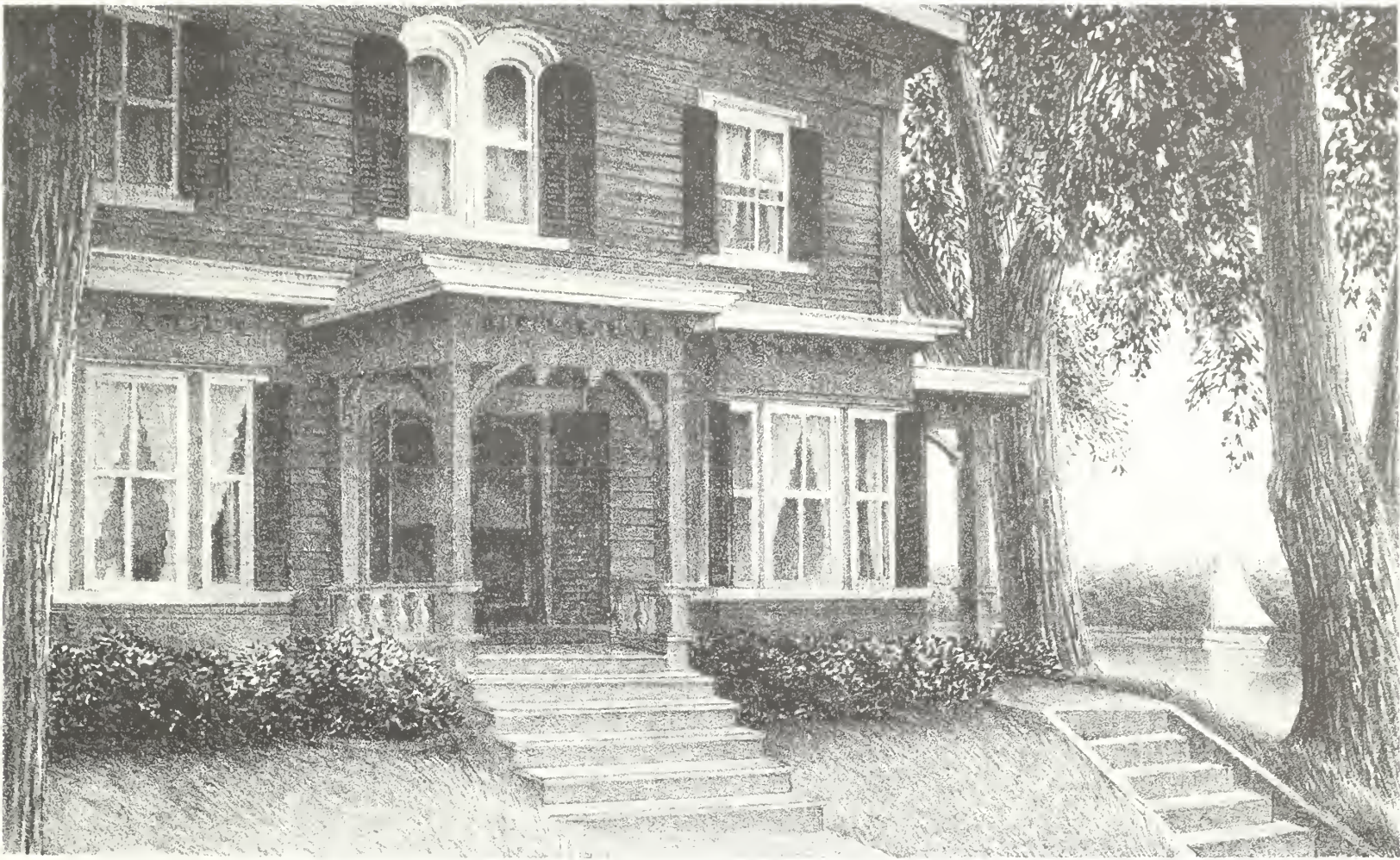
351. UNTITLED (Owl). Greenport, New York.
April, 1973. 9-1/16x7-3/8in. 22.7x18.8cm. (135)



352. GRANITE PIER. Lanesville, Massachusetts.
December, 1973. 9-3/16x15-1/16in. 23.3x38.2cm. (60)

353. SUNDOWN. Annisquam, Massachusetts. December, 1973.
10-11/16x15-1/2in. 27.1x39.5cm. (75)



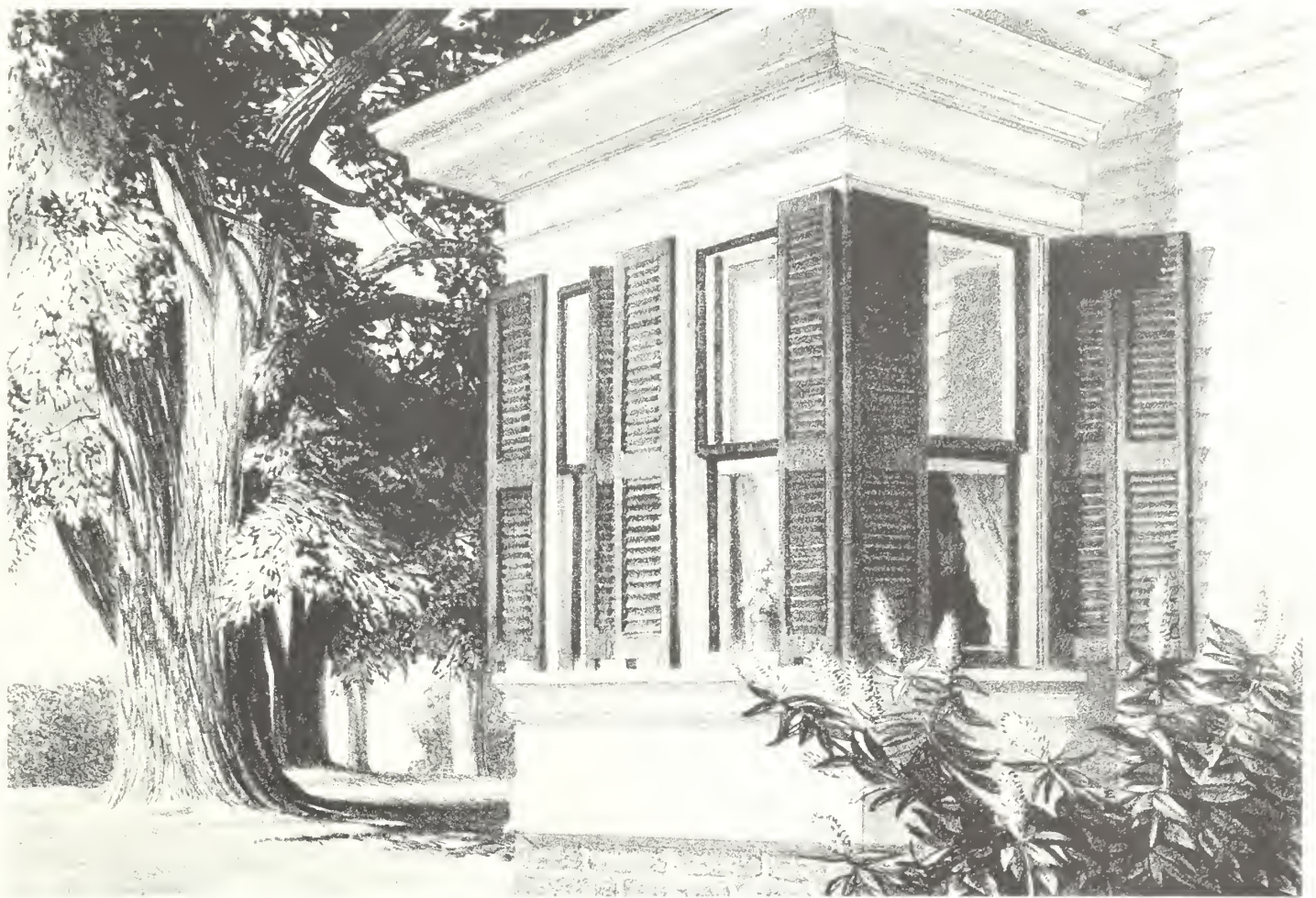


354. RIVER HOUSE. Annisquam, Massachusetts.
January, 1974. 9-1/8x15in. 23.2x38.1cm. (40)





355. THE MATRIARCH. Rockport, Massachusetts.
January, 1974. 13-1/4x11-1/16in. 33.7x28.0cm. (100)

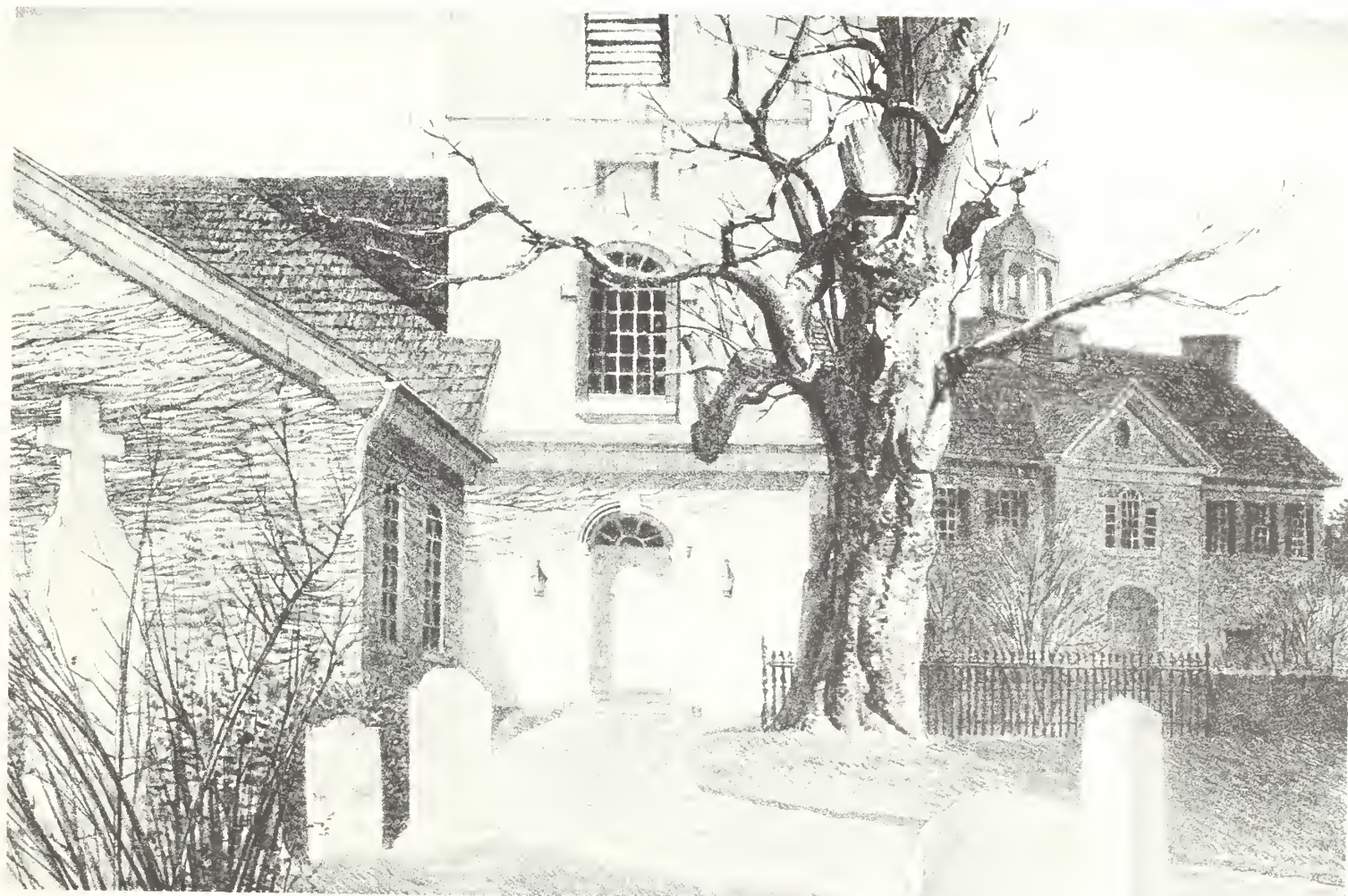


356. PEG'S WINDOW. Rockport, Massachusetts.
February, 1974. 9x13-1/8in. 22.8x33.3cm. (75)



357. MORNING LIGHT. Lanesville, Massachusetts.
February, 1974. 8-9/16x13-1/16in. 21.7x33.1cm. (50)

358. DELAWARE CHURCH. New Castle, Delaware.
March, 1975. 9-1/8x13-7/8in. 23.2x35.3cm. (60)





359. LITTLE ONE. Rockport, Massachusetts.
March, 1975. 9-5/16x13-9/16in. 23.7x34.5cm. (100)

360. SNOW FIELDS. Greenport, New York. April, 1975.
9-11/16x15-13/16in. 24.5x40.2cm. (75)

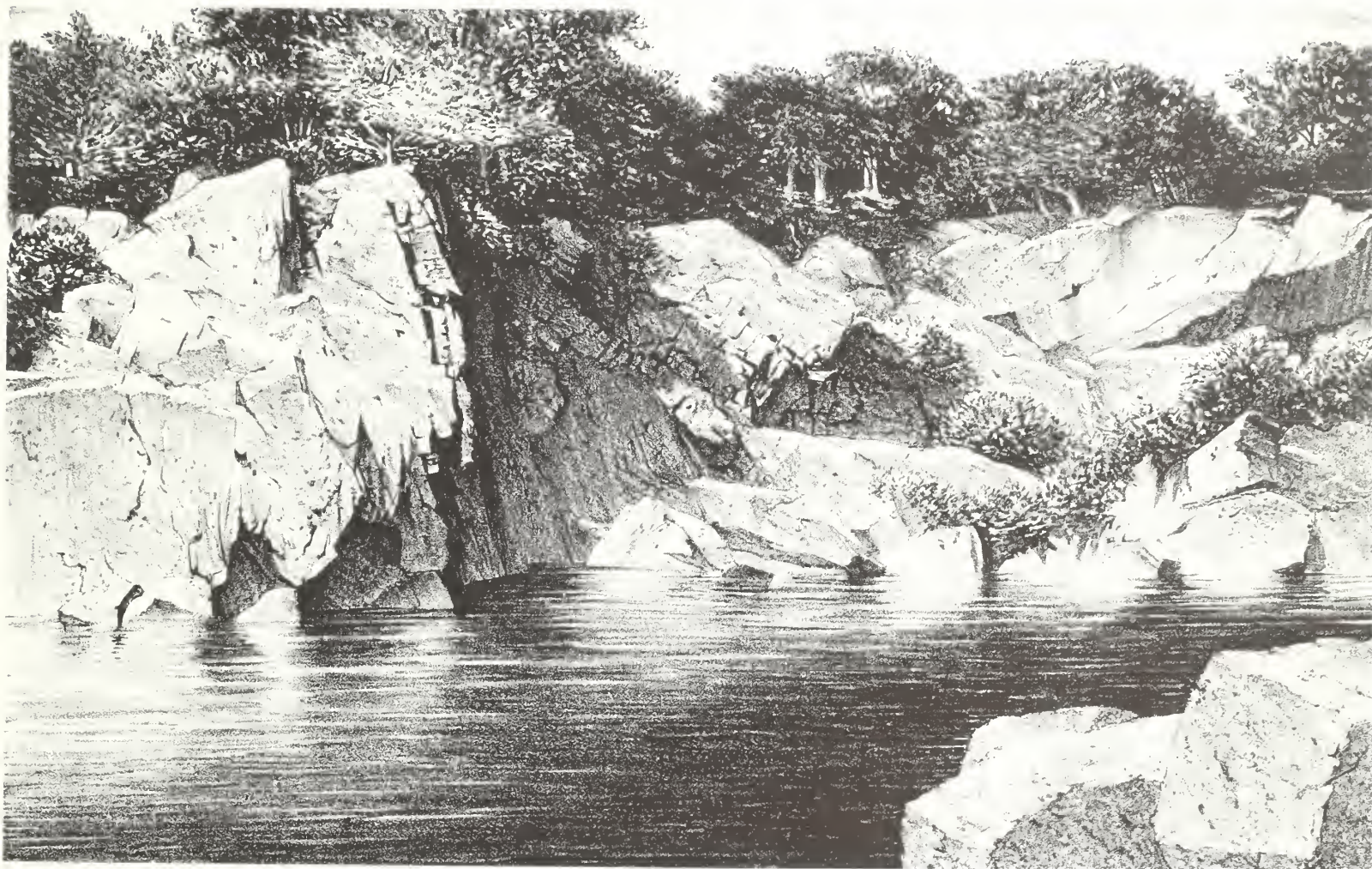




361. HER MAJESTY. Noank, Connecticut. April, 1975.
9-7/16x15-13/16in. 24.0x40.2cm. (60)

362. LANESVILLE HARBOR. Lanesville, Massachusetts.
January, 1976. 10-7/16x15-7/8in. 26.5x40.3cm. (70)





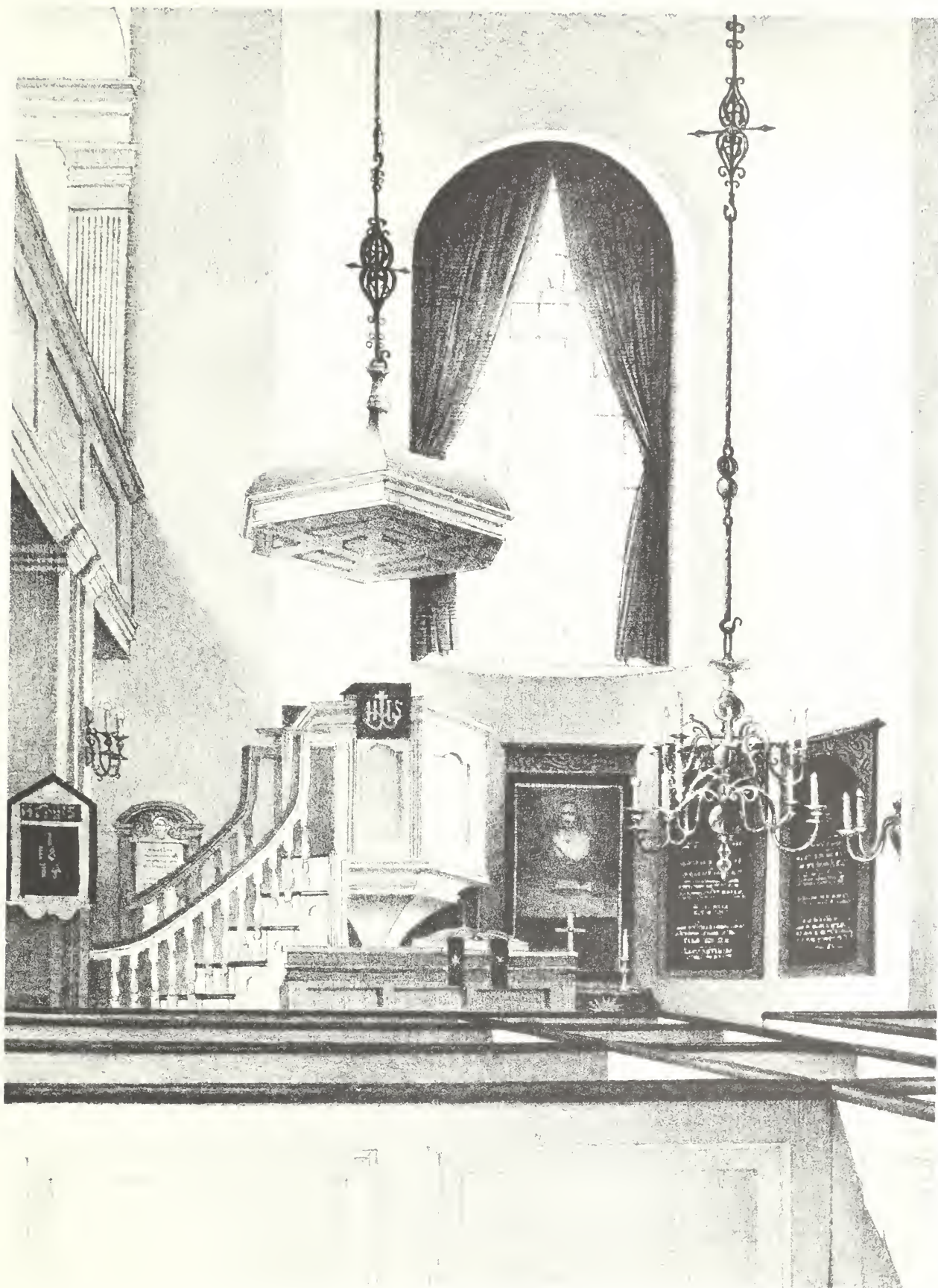
363. MASON'S QUARRY. Pigeon Cove, Massachusetts.
January, 1976. 10x15-15/16in. 25.4x40.5cm. (60)

364. SURF AT BASS ROCKS. Gloucester, Massachusetts.
January, 1976. 8-3/8x13-7/8in. 21.4x35.2cm. (80)





365. LIGHTHOUSE BEACH. Annisquam, Massachusetts.
January, 1976. 8-3/8x13-7/8in. 21.3x35.7cm. (80)



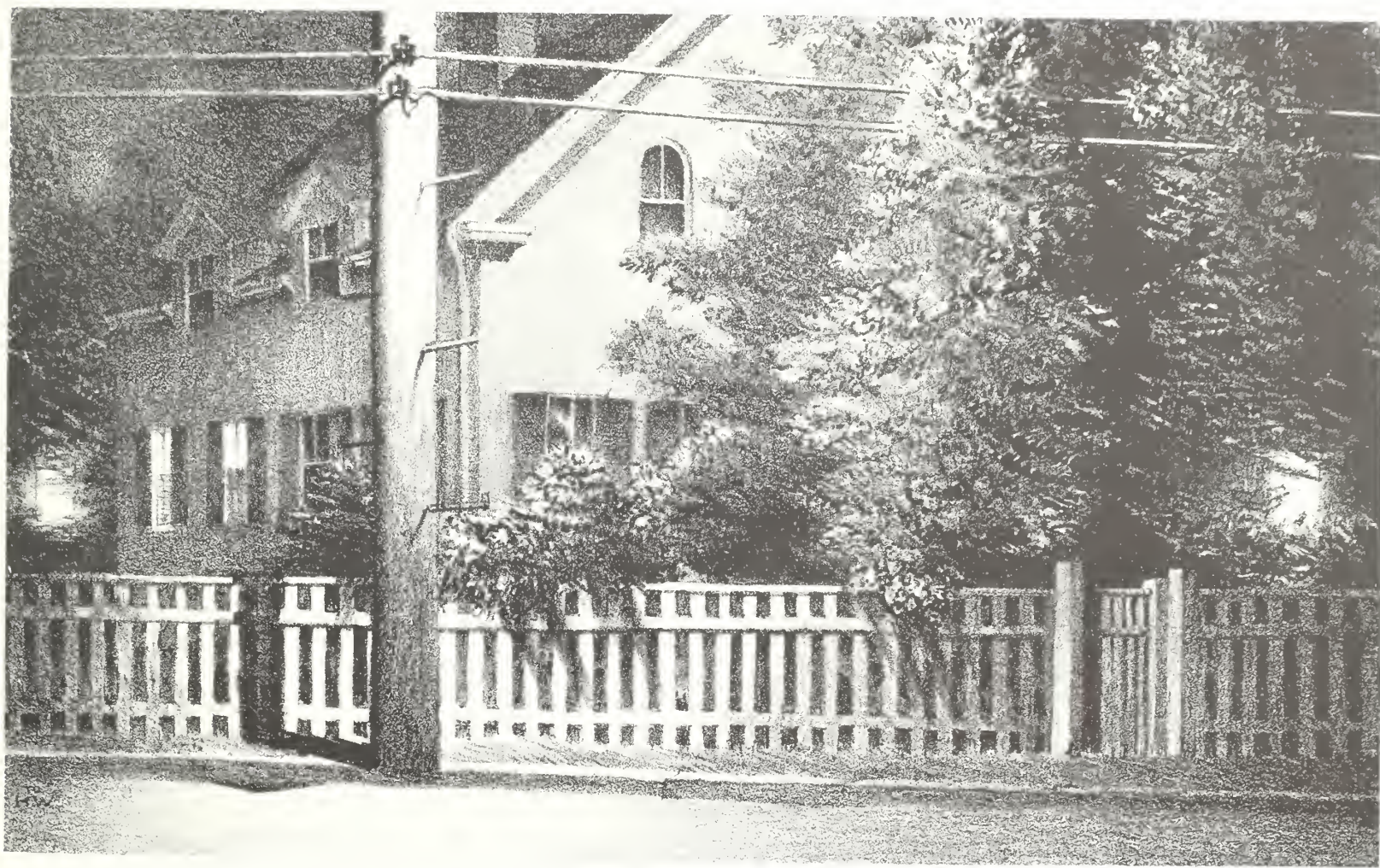
366. OLD NORTH CHURCH. Boston, Massachusetts.
February, 1976. 15-3/16x11-9/16in. 40.2x29.4cm. (76)

367. GLOUCESTER EVENING. Gloucester, Massachusetts.
February, 1976. 9-13/16x15-7/8in. 25.0x40.3cm. (75)



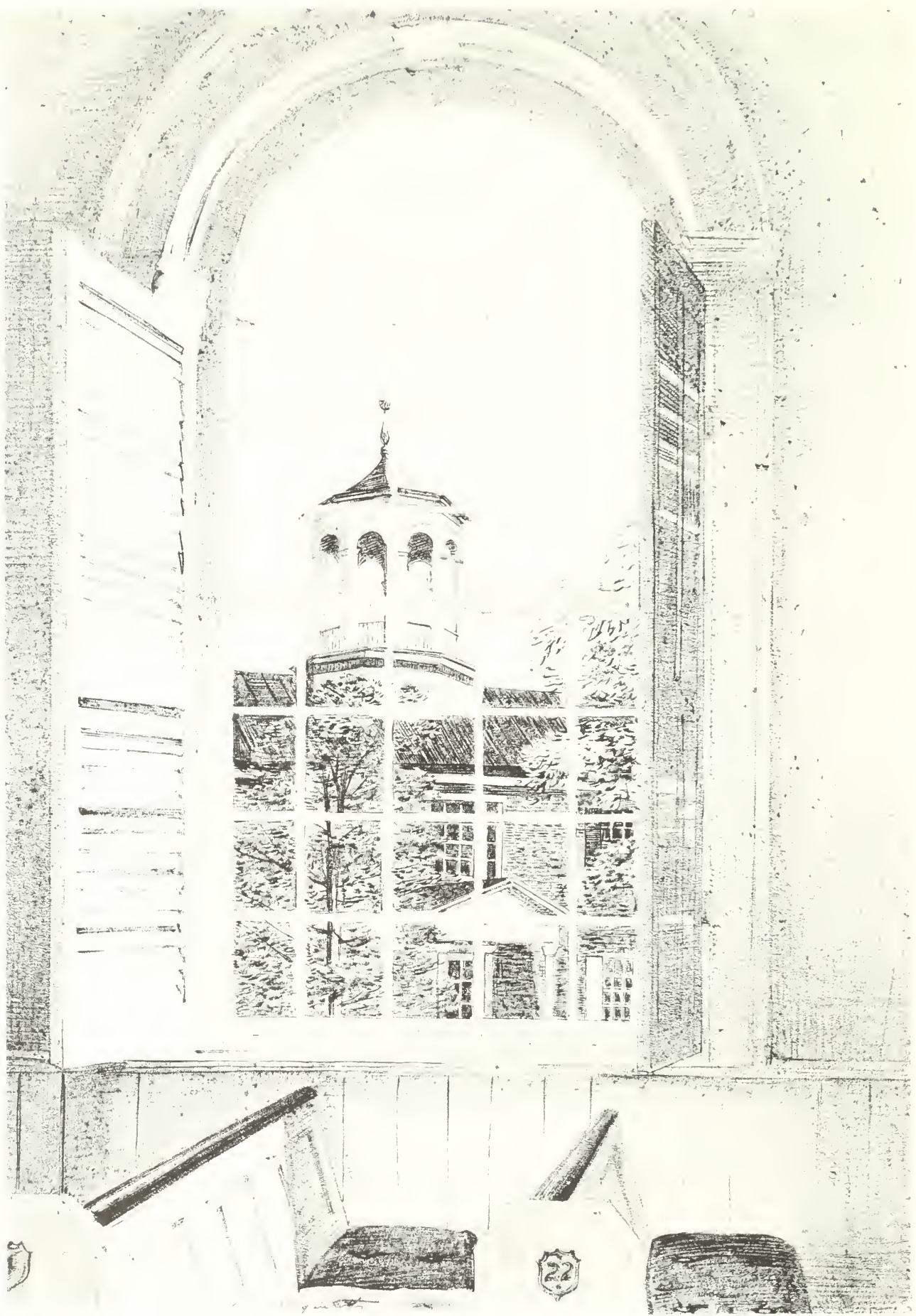


368. FRANK AND BERNIE. Rockport, Massachusetts. 1977.
14-3/8x11-11/16in. 36.4x29.7cm. (100)



369. MY HOUSE. Rockport, Massachusetts. 1977.
9-3/16x11-15/16in. 23.3x37.8cm. (50)

Appendices



New Castle Window, dry-brush drawing.

NOTES ON PRINTING AND PUBLICATION FOR THE LAST TWENTY-FIVE PRINTS

This section includes additional technical information about the publication of several of the last prints.

*Print
No.*

- | | |
|-----|--|
| 351 | Original lithograph bound in limited edition of <i>The Lithographs of Stow Wengenroth, 1931-1972</i> . |
| 359 | Only print with a border. |
| 366 | Commissioned by Doll and Richards, the nation's oldest gallery, to commemorate the Bicentennial Year of the United States, 1976. |

THE SETTINGS OF THE LAST TWENTY-FIVE PRINTS

*Print
No.*

- 352 Old Flat Rock Cove Harbor at Lanesville, Massachusetts. The letter "E" which appears near the left-hand margin is a tribute to Edith Wengenroth who died in 1970.
- 353 Annisquam Harbor Light. The letter "E" appears in the lower left-hand corner.
- 354 House near old bridge in Annisquam. The letter "E" appears near the left-hand margin.
- 355 The letter "E" appears in the lower right of the image.
- 356 Originally called "The Window." Later renamed by the artist. Window of house on School Street, Rockport, Massachusetts. The letter "E" appears in the lower right-hand corner.
- 357 Church in Lanesville, Massachusetts.
- 358 Episcopal Church, New Castle, Delaware. From an earlier dry-brush drawing.
- 359 Old Victorian house set on top of hill overlooking Noank and Long Island Sound.
- 366 Wedding date of Harriet Matson and Stow Wengenroth, July 18, 1974, appears on the hymn board.
- 367 Named for Wengenroth's two friends, Frank Rafael of Worcester, Massachusetts and Bernie Corey of the Rockport Art Association.
- 369 The artist's home in Rockport, Massachusetts. The last print.

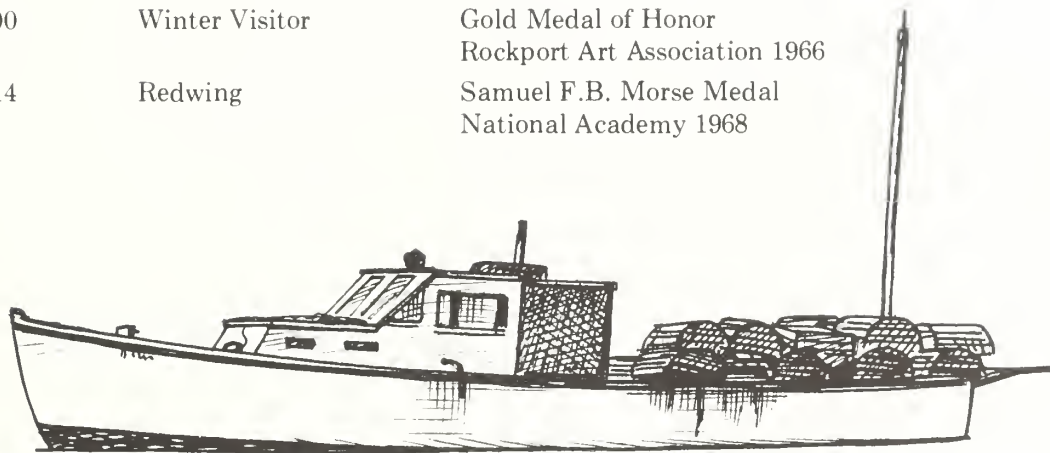
AWARDS FOR PRINTS

AWARDS FOR WHICH PRINT TITLE IS KNOWN

Wengenroth received many awards for specific prints. Awards for which the print title is known are listed below.

<i>Print No.</i>	<i>Title</i>	<i>Award</i>
4	Rocks, Eastport	Eyre Gold Medal Philadelphia Watercolor Club 1933
25	Black Weather	Black and White Prize National Arts Club 1933
56	Rocks and the Sea	Silver Medal Seventeenth International Printmakers Exhibition, Los Angeles Museum 1936
60	Trees and the Sky	Mary Collins Prize Philadelphia Print Club 1937
63	Northern Coast	Samuel T. Shaw Prize Salmagundi Club 1937
81	Picnic	Mary Collins Prize Philadelphia Print Club 1939
95	Seagulls	Purchase Prize Northwest Printmakers 1943
95	Seagulls	Purchase Prize Baltimore Watercolor Club 1940
105	Meeting House	Purchase Prize, Artists for Victory Metropolitan Museum of Art 1942
117	Ruffed Grouse	Pennell Memorial Medal Philadelphia Watercolor Club 1943
123	Five Owls	Pennell Memorial Medal Philadelphia Watercolor Club 1943
130	The Patriarch	Second Print Prize Mint Museum of Art 1944
146	New York Nocturne	Medal of Honor Audubon Artists 1945
155	Window in Wiscasset	Black and White Prize Providence Art Club 1947
159	Untamed	Print Prize National Academy 1947

159	Untamed	Print Prize Metropolitan Museum 1952
189	Brooklyn Bridge	Purchase Prize Laguna Beach Art Association 1950
189	Brooklyn Bridge	Purchase Prize New York State Fair, Syracuse 1951
200	Sunlit Dunes	Cannon Prize National Academy 1952
200	Sunlit Dunes	Black and White Prize Connecticut Academy 1952
204	Early Light	Albany Print Club Prize 1953
207	Midsummer Shade	Black and White Prize Salmagundi Club 1953
212	Gloucester House	John T. Arms Memorial Medal Audubon Artists 1955
300	Winter Visitor	Gold Medal of Honor Rockport Art Association 1966
314	Redwing	Samuel F.B. Morse Medal National Academy 1968



AWARDS FOR WHICH PRINT TITLE IS UNKNOWN

There were several additional awards for which the title of the print receiving the award is not known. They are as follows:

<i>Year</i>	<i>Award</i>		
1933	Black and White Prize National Arts Club	1946	Black and White Prize Connecticut Academy
1943	Laurence Barret Prize Northwest Printmakers	1950	Albert Wiggin Purchase Prize Boston Printmakers
1943	Lisa Ringius Memorial Prize Connecticut Academy	1955	Clinedinst Medal Artists Fellowship

EXHIBITIONS

EXHIBITIONS NOTED IN THE LITHOGRAPHS OF STOW WENGENROTH

Arts Club, Washington, D.C.
Baldwin-Wallace College, Berea, Ohio
Baltimore Museum
Bowdoin College, Brunswick, Maine
DeYoung Memorial Museum, San Francisco,
California
Farnsworth Museum, Rockland, Maine
Grand Central Art Galleries, New York
Grand Rapids Art Gallery
Goodspeed's Book Shop, Boston, Massachusetts
Kennedy Galleries, New York
Macbeth Gallery, New York

Montclair Museum, Montclair, New Jersey
National Museum, Washington, D.C.
New Jersey College for Women, Rutgers,
New Brunswick, New Jersey
Philadelphia Art Alliance
Pratt Institute, New York
Present Day Club, Princeton, New Jersey
Print Club of Albany, Albany, New York
Southern Vermont Art Association, Vermont
Sweat Museum, Portland, Maine
Wiggin Gallery, Boston Public Library
University of Maine, Orono, Maine

OTHER EXHIBITIONS BEFORE 1972

Bethel Inn, Bethel, Maine. *Exhibition of
Paintings and Prints*, June 1-October 1, 1940.

Brooklyn Museum, Brooklyn, New York.
American Printmaking, 1913-1947, December,
1947.

Holman's Print Shop, Boston, Massachusetts,
Lithographs by Stow Wengenroth, June
(Probably 1945 based on prints listed in the
catalogue as new subjects.).

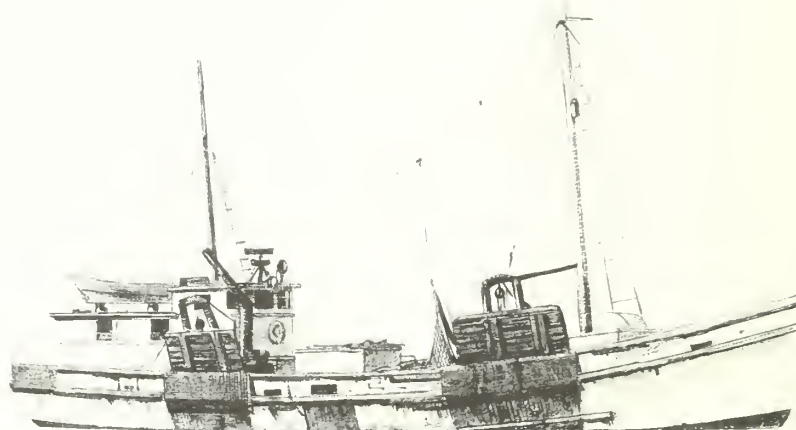
Metropolitan Museum of Art, New York, New
York. *Artists for Victory*, 1942.

Metropolitan Museum of Art, New York, New
York. *American Watercolors, Drawings, and
Prints*, 1952.

Museum of Modern Art, New York, New York.
American Realists and Magic Realists, 1943.

Salmagundi Club, New York, New York. *Annual
Exhibit, Season of 1936-1937*, October 17-
October 30, 1936.

Storm King Art Center, Mountainville, New York.
*Original Works by Armin Landeck, Reginald
Marsh, Stow Wengenroth*, September 6-
November 1, 1964.



SELECTED EXHIBITIONS SINCE 1972

The following is a representative list of one-man exhibitions and group exhibitions with other artists which have been held since the publication of *The Lithographs of Stow Wengenroth*. We realize that it is far from complete because of the large number of exhibits that are held by galleries and museums each year.

ONE-MAN EXHIBITIONS

Doll & Richards, Boston, Massachusetts.
*Stow Wengenroth: A Retrospective—
Lithographs and Drawings*. March 1-March 22,
1975.
*Stow Wengenroth: New and Rare Lithographs,
Drybrush Drawings, Watercolors*. April 3-April
24, 1976.
*Stow Wengenroth, N.A.: Lithographs,
Watercolors, Drybrush Drawings*. May 7-May
21, 1977.
Kennedy Galleries, New York, New York.
*Four New Lithographs by Stow Wengenroth
along with an Exhibition of Past Works by the
Artist*, June, 1975.

Mariners Museum, Newport News, Virginia.
*The Sea on Stone: Lithographs by Stow
Wengenroth*, Spring, 1982 (No published
catalogue).
R.W. Norton Art Gallery, Shreveport, Louisiana.
*Stow Wengenroth, Artist Lithographer: A
Retrospective Exhibition*, September 12-
October 24, 1976.
Rockport Art Association, Rockport,
Massachusetts.
Memorial Exhibition, December 9-December
25, 1979.
Tahir Gallery, New Orleans, Louisiana.
Stow Wengenroth, October 31-November 18, 1978.

GROUP EXHIBITIONS

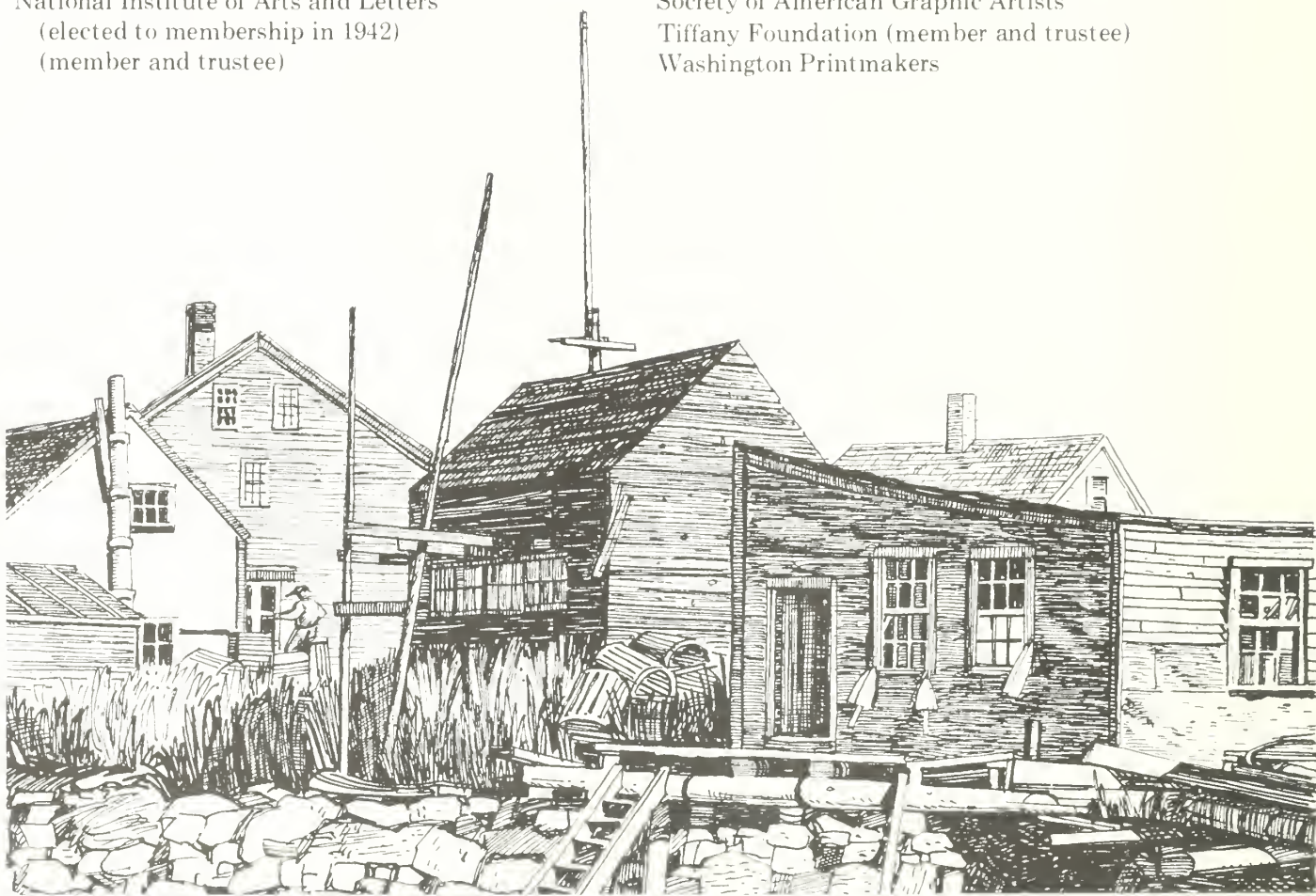
American Academy and Institute of Arts and
Letters, New York, New York.
*Memorial Exhibition: Edwin Dickinson, Charles
Eames, Eugene Francis Savage, Edward Durell
Stone, Stow Wengenroth*, November 19-
December 30, 1979.
Baltimore Museum of Art, Baltimore, Maryland.
American Prints, 1870-1950, April 4-June 2,
1974.
British Museum, London, England.
American Prints, 1879-1979, Exhibition held
during 1980.
Brooklyn Museum, Brooklyn, New York.
*30 Years of American Printmaking including the
20th National Print Exhibition*, November 20,
1976-January 30, 1977.
Fogg Art Museum, Cambridge, Massachusetts.
*In Memoriam - Jakob Rosenberg: Selected
Prints Acquired During His Tenure as Curator
of Prints, 1939-1964*, October 8 - November 19,
1981.
Harbor Gallery, Cold Spring Harbor, New York.
A Selection of Great Prints, Annual Exhibit,
December 12, 1976-February 5, 1977.
December 11, 1977-February 11, 1978.
December 10, 1978-February 10, 1979.

December 9, 1979-February 28, 1980.
December 7, 1980-February 28, 1981.
December 6, 1981-February 28, 1982.
Heckscher Museum, Huntington, New York.
*Artists of Suffolk County, Part VI,
Contemporary Prints*, July 16-September 3,
1972.
Kennedy Galleries, New York, New York.
*An Exhibition—One Hundred Fine Prints in
Celebration of Our Hundredth Year as Fine
Print Dealers*, 1974.
New Britain Museum of American Art, New
Britain, Connecticut.
*Graphics by Stow Wengenroth and Thomas
Nason*, Preview November 15, 1973.
Pratt Graphics Center Gallery, New York, New
York.
September 28-November 2, 1974.
Tahir Gallery, New Orleans, Louisiana.
Recent Acquisitions. January 16-February 3,
1979.
Talisman Gallery, Bartlesville, Oklahoma.
*Ninth Anniversary Exhibition: Lithographs by
Stow Wengenroth, Etchings by Nancy Nemec
and Gene Kloss, and Wood Engravings by Leo
Meissner*, Exhibit opened March 24, 1974.

MEMBERSHIPS

Albany Print Club
Audubon Artists
Connecticut Academy of Fine Arts
Fine Arts Commission, Smithsonian Institution
(member and trustee)
Kent Art Association
Meriden Arts and Crafts Association
National Academy of Design
(member and trustee)
National Institute of Arts and Letters
(elected to membership in 1942)
(member and trustee)

Pennell Fund Committee, Library of Congress
(member and trustee)
Philadelphia Watercolor Club
Prairie Printmakers (out of existence)
Printmakers Society of California
(out of existence)
Providence Watercolor Club
Rockport Art Association
Salmagundi Club
Society of American Graphic Artists
Tiffany Foundation (member and trustee)
Washington Printmakers



BIBLIOGRAPHY

The bibliography contains two sections, Works by Stow Wengenroth and General Sources. Writings, book illustrations, and limited edition publications by Wengenroth are listed chronologically by date. Under General Sources, books are arranged alphabetically by author. Magazine articles are arranged chronologically by date. Magazines and newspapers in which reproductions appear are arranged chronologically by print number.

WORKS BY STOW WENGENROTH

WRITINGS

- "Crayon Lithography," in *The Art of the Print* by Fritz Eichenberg. New York: Harry N. Abrams, Inc., 1976.
- "Four Lithographs," in *American Artist*, March, 1949.
- "George C. Miller, Master Printer," in *American Artist*, May, 1966.
- "How to Look at Lithographs," in *London Studio* 13, June, 1937.
- "Lithography Versus Lithography," in *Print Collector's Quarterly*, February, 1937.
- Making a Lithograph*. New York: Studio Publications, Inc., 1936.

BOOK ILLUSTRATIONS

- Ackley, Edith Flack. *Silverpoint*. Decorations by Stow Wengenroth. Kingsland Press, 1932.
- Carmer, Carl. *The Hudson*. Illustrated by Stow Wengenroth. New York and Toronto: Rinehart & Company, Inc., 1939. (See S. 82, 86, 87, 89, 90).
- Carmer, Carl. *The Susquehanna*. Illustrated by Stow Wengenroth. New York and Toronto: Rinehart & Company, Inc., 1955. No separate prints pulled.
- Two other books contain illustrations by

Wengenroth: the endpaper for *Heaven's Dooryard* (see S. 99) and the frontispiece for *Puppetry* (see S. 115). We have been unable to find bibliographic information on either publication.

LIMITED EDITIONS OF PUBLICATIONS IN WHICH ORIGINAL LITHOGRAPHS APPEAR

- The Colophon, Part 19*. A Quarterly for Collectors and Lovers of Books. Elmer Adler, Alfred Stanford, and John T. Winterich, editors. New York: The Colophon, 1934. Total edition of approximately 1,800 periodicals containing power press print of S. 33.
- The House of Seven Gables*, Nathaniel Hawthorne. Barre, Mass.: Imprint Society, 1970. Limited Edition of 1,950 books containing power press print of S. 326.
- The Lithographs of Stow Wengenroth, 1931-1972*. Ronald and Joan Stuckey. Barre, Mass.: Boston Public Library in co-operation with Barre Publishers, 1974. Limited Edition of 135 books containing original print of S. 351.
- Stow Wengenroth's New England*. David McCord. Barre, Mass.: Barre Publishers, 1969. Limited Edition of 350 books containing original print of S. 325.

GENERAL SOURCES

ARTICLES IN MAGAZINES AND NEWSPAPERS

"Stow Wengenroth," by Margaret Sullivan. *Prints*, November, 1931.

"The Lithographs of Stow Wengenroth," by Childe Reece. *Magazine of Art*, June, 1937.

"The Lithographs of Stow Wengenroth," by F.R. Durant. *London Studio 14*, October, 1937.

"The Art of Stow Wengenroth," by Ernest Watson. *Art Instruction*, February, 1938.

"Stow Wengenroth Makes A Lithograph," *American Artist*, January, 1942.

"Stow Wengenroth," by Childe Reece. *Print Collector's Quarterly*, February, 1942.

"Artists of Note," by Boylan Fitzgerald. *The Artist*, October, 1959.

"Stow Wengenroth's Graphic Maine Art," by Isabel Currier. *Down East*, April, 1962.

"Stow Wengenroth, Lithographer," *The Suffolk Weekly Times*, Greenport, New York, June 6, 1969.

"A Portfolio of Lithographs by Stow Wengenroth," by William Caxton, Jr. *American Artist*, November, 1969.

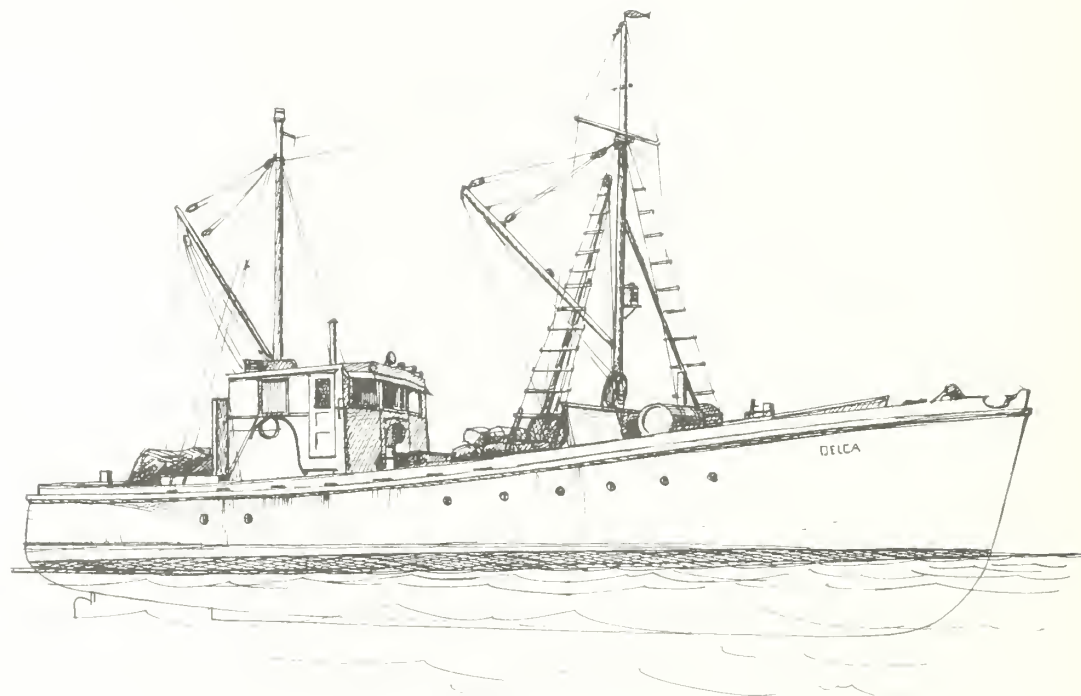
"Art of Distinction: Wengenroth Lithographs on Exhibit," by Jeanne Paris. *Long Island Press*, Long Island, New York, May 13, 1973.

"Crayon Lithography at its Best," by Robert Taylor. *Boston Globe*, December 31, 1974.

"43 Years of Lithographs in Boston Public Library Book," by Peter Tuttle. *North Shore '75: Weekend Magazine Supplement of Essex County Newspapers, Inc.* (Essex County, Mass.), March 1, 1975.

"The Many Faces of New England," by Georgia Bumgardner. *Worcester Sunday Telegram* (Worcester, Mass.), March 2, 1975.

"When Black and White are Color," by Theodore F. Wolff. The Home Forum, *The Christian Science Monitor*, September 16, 1977.



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REPRODUCTIONS APPEAR

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- Baro, Gene. *30 Years of American Printmaking*. New York: Brooklyn Museum, 1977.
- Beall, Karen F. (compiler). *American Prints in the Library of Congress: A Catalog of the Collection*. Baltimore: The Library of Congress, The Johns Hopkins Press, 1970.
- Bethers, Ray. *How Paintings Happen*. New York: W.W. Norton & Co., 1951.
- Carey, Frances and Griffiths, Anthony. *American Prints, 1879-1979*. London: British Museum Publications, Ltd., 1980.
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- Chamberlin, Samuel. *Fair is Our Land*. New York: Hastings House Publishers, 1942. (Eighth Printing, June, 1967).
- Craven, Thomas. *A Treasury of American Prints*. New York: Simon and Schuster, 1939.
- Eichenberg, Fritz. *The Art of the Print*. New York: Harry N. Abrams, Inc., 1976.
- Holme, Bryan. *Pictures to Live With*. New York: Viking Press, 1959.
- Johnson, Una E. *American Prints and Printmakers*. Garden City, New York: Doubleday and Co., Inc., 1980.
- Kent, Norman. *Drawings by American Artists*. New York: Watson-Guption Publications, 1947.
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- Medlin, Faith. *Centuries of Owls*. Norwalk, Conn.: Silvermine Publishers, 1967.
- Miller, Dorothy C. and Barr, Alfred Jr. *American Realists and Magic Realists*. New York: Museum of Modern Art, 1943.
- New York World's Fair. *American Art Today*. New York: National Art Society, 1939.
- Pierson, William H. Jr. and Davidson, Martha (editors). *Arts of The United States*. New York: McGraw-Hill Book Co., Inc., 1960.
- Reese, Albert. *American Prize Prints of the Twentieth Century*. New York: American Artists Group, Inc., 1949.
- Stuckey, Ronald and Joan. *The Lithographs of Stow Wengenroth, 1931-1972*. Barre, Mass.: Boston Public Library in co-operation with Barre Publishers, 1974.
- Watson, Ernest W. and Aldren A. *The Watson Drawing Book*. New York: Bell Publishing Co., 1962.
- Wengenroth, Stow. *Making a Lithograph*. New York: Studio Publications, Inc., 1936.
- Zigrosser, Carl. *The Appeal of Prints*. Philadelphia: George S. MacManus Co., 1970.

MAGAZINES IN WHICH
REPRODUCTIONS APPEAR

List of Abbreviations

A	<i>The Artist</i>
AA	<i>American Artist</i>
AAI	<i>Art and Industry</i>
AD	<i>Art Digest</i>
AI	<i>Art Instruction</i>
AIA	<i>Art in America</i>
AN	<i>Art News</i>
AS	<i>Artist Studio</i>
BMB	<i>Brooklyn Museum Bulletin</i>
CAA	<i>California Arts and Architecture</i>
DE	<i>Down East</i>
F	<i>Forum</i>

LS	<i>London Studio</i>
MA	<i>The Magazine Antiques</i>
MAIB	<i>Milwaukee Art Institute Bulletin</i>
MOA	<i>Magazine of Art</i>
P	<i>Parnassus</i>
PAGDM	<i>Print, America's Graphic Design Magazine</i>
PCQ	<i>Print Collector's Quarterly</i>
POE	<i>Pictures on Exhibit</i>
PP	<i>Pencil Points</i>
PQJGA	<i>Print, A Quarterly Journal of Graphic Art</i>
PRS	<i>Prints</i>
SRL	<i>Saturday Review of Literature</i>
YM	<i>Yankee Magazine</i>

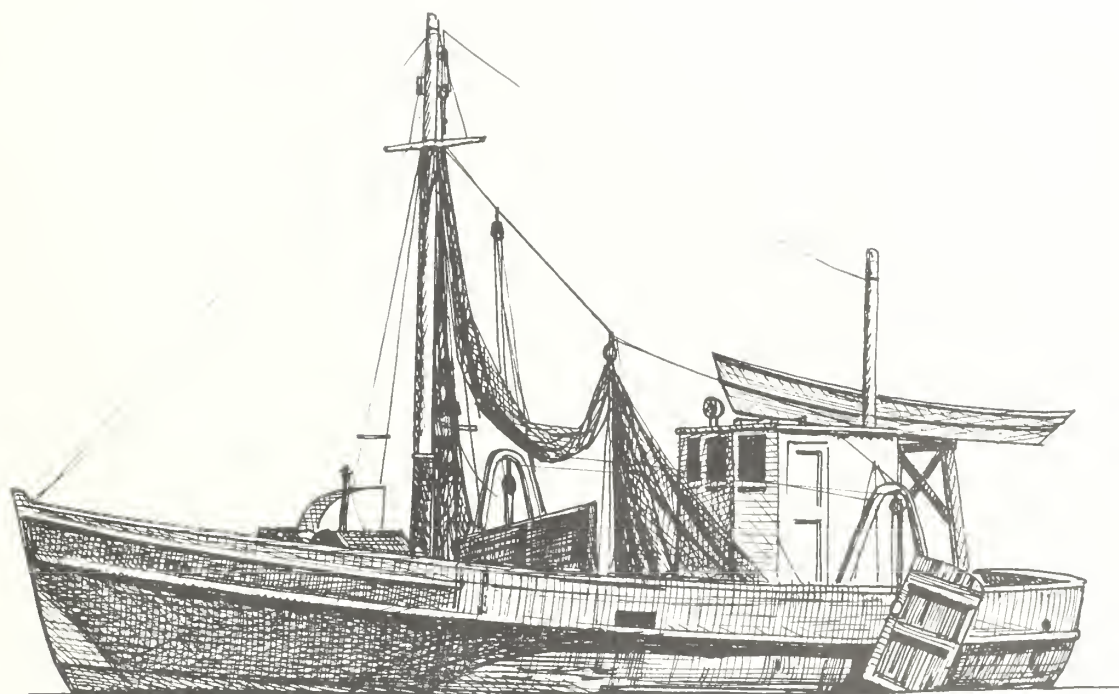
Print

<i>No.</i>	<i>Title</i>	<i>Magazine</i>	<i>Date</i>
1	Fish Wharf	PRS	November, 1931
3	Late Afternoon	MOA (cover)	June, 1937
4	Rocks, Eastport	PRS	November, 1931
		MAIB	February, 1932
		LS (5)	January, 1933
6	Low Tide	F	September, 1935
7	Black Cape	AA	November, 1969
9	Housewife's Garden	AD	November 1, 1931
		P	November, 1931
		PRS	November, 1931
		LS (14)	October, 1937
10	Sea's Strange Calm	PRS	November, 1931
		P	December, 1932
		LS (5)	January, 1933
		LS (14)	October, 1937
11	Sea Neighbors	AD	June, 1932
12	Solitude	PRS	November, 1931
		LS (13)	January, 1937
		MOA	June, 1937
15	The Long Shadow	PP	May, 1935
21	The Third Sea	LS (14)	October, 1937
22	Steps to the Sky	LS (14)	October, 1937
23	Milliken's House	PRS	November, 1931
31	Dark Harbor	LS (7)	February, 1934
		MOA	June, 1937
41	Lobsterman's House	PCQ	February, 1942

43	Winter Lace	MOA	June, 1937
		PCQ	February, 1942
44	Coast Guard	CAA	January, 1935
		PP	May, 1935
		F	September, 1935
46	Lobsterman	AD	December 15, 1934
		LS (9)	March, 1935
		F	September, 1935
47	Foundry Interior	PP	June, 1935
48	Harbor Light	P	January, 1935
		MOA	October, 1943
52	Quarry	LS (14)	October, 1937
		LS (25)	April, 1943
53	Eastern Point	LS (14)	October, 1937
55	Lighthouse,		
	Ten Pound Island	LS (11)	March, 1936
56	Rocks and the Sea	PRS	April, 1935
		PRS	April, 1936
		AD	April 15, 1936
59	Home Port	MOA	June, 1937
60	Trees and the Sky	AD	February, 1937
		MOA	March, 1937
		AI	February, 1938
61	The River	P	February, 1937
		PCQ	February, 1937
		LS (14)	October, 1937
63	Northern Coast	MOA	June, 1937
67	Maine	AI	February, 1938
		PRS	February, 1938
68	Island Light	AI	February, 1938
71	Old Ships	AI	February, 1938
		PCQ	February, 1938
73	Wharf at Wellfleet	AD	May 15, 1938
77	North Village	PCQ	February, 1942
78	Monhegan	PCQ	October, 1939
79	Along the Shore	PCQ	February, 1942
80	House at Port Clyde	PCQ	February, 1939
81	Picnic	AD	April 1, 1939
		AN	December 14, 1940
84	Marshall's Point	AA	November, 1947
88	Quiet Day	SRL	September 16, 1941
90	Hudson River	SRL	July 1, 1939
	(Nyack)		
93	Maine Coast	POE	December, 1939
94	Owls	PCQ	February, 1942
95	Sea Gulls	PCQ	February, 1942
96	Road to the Sea	PCQ	October, 1941
100 or 101	Hawaii Advertisement	AAI	June, 1942

105	Meeting House	AD	May 15, 1941
		PCQ	February, 1942
		AN	January 1, 1943
		AA	November, 1969
112	Lobsterman's Cove	AD	December 15, 1941
		AA	January, 1942
		DE	October, 1976
113	Sunlit Forest	PCQ	December, 1941
116	Bird of Freedom	PP	July, 1942
123	Five Owls	AN	January 1, 1945
132	Bucks County (Dry brush drawing)	AA	March, 1945
139	The Gray Coast	AD	December 5, 1944
141	Ebb Tide	DE	April, 1962
146	New York Nocturne	AN	November 15, 1945
152	The Landmark	AN	March, 1946
		PQJGA (4)	Number 2, 1946
		DE	April, 1962
155	Window in Wiscasset	AN	November, 1946
159	Untamed	BMB (14)	Number 1, 1952
160	Three Owls	AN	February, 1947
165	Gloucester Days	AA	May, 1952
		AA	November, 1969
167	Victorian Era	AD	November 1, 1951
169	Old Willow	AD	October 1, 1949
171	Summer Shadows	AD	December 15, 1947
174	Evening Train	PCQ	February, 1949
		PQJGA (6)	Number 2, 1949
175	Strange Companions	PCQ	February, 1949
176	Manhattan Gateway	AN	February, 1949
		AIA	March, 1966
210	Long Island Marshes	PAGDM	August, 1956
211	Greenport, 8 P.M.	A	October, 1959
217	The Sally Islands	A	October, 1959
218	The Outer Shore	AS	June, 1958
219	Marshall's Point Light	DE	April, 1962
222	The Fog Bell	DE	April, 1962
226	Season's End	AA	November, 1969
		AIA	May, 1975
227	Cry of the Terns	AN	March, 1975
229	Hurricane	AA	June, 1956
232	Homeward Bound	AS	June, 1958
233	Four Chickadees	DE	April, 1962
235	Sanctuary	DE	April, 1962
236	One Summer Day	PAGDM	May, 1960
		DE	April, 1962
263	Wild Country	PAGDM	May, 1962

276	Warner House	MA	June, 1965
282	Maine Woods	AA	November, 1969
283	Path by the Sea	AIA	June, 1964
293	Lobster Buoys	AA	November, 1969
294	Windy Shore	AA	November, 1969
295	Friendly Neighbors	PAGDM	May/June, 1966
311	Sunlight, Wiscasset	AA	November, 1969
315	Winter Moon	AN	May, 1973
343	Owls and Pine	YM	October, 1976



NEWSPAPERS IN WHICH
REPRODUCTIONS APPEAR

List of Abbreviations

BET	<i>Boston Evening Transcript</i>
BH	<i>Boston Herald</i>
BSG	<i>Boston Sunday Globe</i>
CSMHF	<i>Christian Science Monitor</i> , The Home Forum
EA	<i>Ellsworth American</i> , Ellsworth, Maine
LIP	<i>Long Island Press</i> , Long Island, New York
NYTeacher	<i>New York Teacher</i> , Official Publication of New York State United Teachers, Albany, New York
NYT	<i>New York Times</i>
NYTBR	<i>New York Times</i> , Book Review
NYTM	<i>New York Times</i> , Magazine
NS '75	<i>North Shore '75</i> , Weekend Magazine Supplement of Essex County Newspapers, Inc. (Essex County, Massachusetts)
SSJSM	<i>Sunday San Juan Star Magazine</i> , San Juan, Puerto Rico
V	<i>The Villager</i> , Greenwich Village, New York, New York
WST	<i>Worcester Sunday Telegram</i> , Worcester, Massachusetts

48	<i>Harbor Light</i> NYT April 29, 1973 LIP May 13, 1973	73	<i>Wharf at Wellfleet</i> WST March 2, 1975	220	<i>Tower Door</i> NS '75 March 1, 1975 NYTeacher May 1, 1977
53	<i>Eastern Point</i> NYT December 8, 1935	90	<i>Hudson River (Nyack)</i> NYTBR June 25, 1939	226	<i>Season's End</i> NYTM February 10, 1957
54	<i>Shipyard</i> NYT March 28, 1937	105	<i>Meeting House</i> BSG February 23, 1975	227	<i>Cry of the Terns</i> NYT February 3, 1975
59	<i>Home Port</i> NYT February 2, 1937 NYTM June 30, 1940	112	<i>Lobsterman's Cove</i> EA August 18, 1976	230	<i>Winter</i> NYTM February 10, 1957
60	<i>Trees and the Sky</i> CSMHF September 16, 1977	171	<i>Summer Shadows</i> CSMHF October 18, 1950	232	<i>Homeward Bound</i> NYTM February 10, 1957
62	<i>Moonlight</i> NYTM March 2, 1941	175	<i>Strange Companions</i> NS '75 March 1, 1975 SSJSM March 16, 1975	233	<i>Four Chickadees</i> NYTM February 10, 1957
67	<i>Maine</i> BET January 8, 1938	207	<i>Midsummer Shade</i> V October 29, 1953	234	<i>Spirit of New England</i> BH September 17, 1961
		218	<i>The Outer Shore</i> CSMHF September 12, 1955	353	<i>Sundown</i> NYT May 5, 1974

PERMANENT MUSEUM COLLECTIONS

Addison Gallery of American Art, Andover, Massachusetts
Albany Institute of History and Art, Albany, New York
Albright-Knox Art Gallery, Buffalo, New York
Baltimore Museum of Art
Bibliothèque Nationale, Paris, France
Boston Museum of Fine Arts
British Museum, London, England
Brooklyn Museum of Art
Brooks Memorial Art Gallery, Memphis, Tennessee
Brown University, Providence, Rhode Island
Carnegie Institute, Philadelphia, Pennsylvania
Cleveland Museum of Art, Cleveland, Ohio
Denver Art Museum
William A. Farnsworth Library and Art Museum, Rockland, Maine
Fogg Museum of Art, Cambridge, Massachusetts
John Herron Art Institute, Indianapolis, Indiana
Honolulu Federation of Arts
Library of Congress, Department of Prints, Washington, D.C.
Los Angeles Museum of Art
Mariners Museum, Newport News, Virginia
Metropolitan Museum of Art, New York
Milwaukee Art Institute
Museum of Modern Art, New York
National Library of Peru
New York Public Library
R. W. Norton Art Gallery, Shreveport, Louisiana
Pennsylvania Academy of Fine Arts, Philadelphia, Pennsylvania
Lessing Rosenwald Collection, Washington, D.C.
Seattle Art Museum
Storm King Art Center, Mountainville, New York
Syracuse Museum of Fine Arts
University of New Mexico Art Museum, Albuquerque, New Mexico
Whitney Museum of American Art, New York
Wiggin Collection, Boston Public Library



CONCORDANCE I

Because of the wide use of *American Prints in the Library of Congress* by Karen F. Beall, we have included this concordance of print numbers between the Beall work and the Stuckey listing. Concordance I gives the Library of Congress Number first. The title is that of the Stuckey listing.

<i>Library of Congress Number</i>	<i>Stuckey Number</i>	<i>Print Title</i>
1	109	After the Rain
2	181	Along the Canal
3	79	Along the Shore
4	111	Annisquam Light
5	19	Aphelion
6	161	Approaching Storm
7	152	The Landmark
8	116	Bird of Freedom
9	150	The Brook
10	137	Bucks County
11	164	Cape Ann Willows
12	151	The Captain's House
13	227	Cry of the Terns
14	31	Dark Harbor
15	69	Day's End
16	70	Deep Forest
17	110	Deep Water
18	32	Descending Skies
19	225	Downy Woodpeckers
20	204	Early Light
21	141	Ebb Tide
22	174	Evening Train
23	114	Fog
24	148	Foggy Morning
25	157	Forest Glade
26	149	Forest Shade
27	14	Forgotten
28	106	From the Weather Bureau
29	165	Gloucester Days
30	173	The Governor's House
31	139	Gray Coast
32	29	Harbor Street
33	104	The Headlands
34	251	Wendell House
35	59	Home Port
36	80	House at Port Clyde
37	162	House with the Camperdown Elm
38	229	Hurricane
39	75	Inlet Light
40	142	Lobster

<i>Library of Congress Number</i>	<i>Stuckey Number</i>	<i>Print Title</i>
41	112	Lobsterman's Cove
42	67	Maine
43	93	Maine Coast
44	147	Maine Evening
45	144	Maine Lobsterman
46	176	Manhattan Gateway
47	115	Marionettes
48	105	Meeting House
49	78	Monhegan
50	62	Moonlight
51	228	Moonrise
52	140	New England Green
53	103	New England Village
54	146	New York Nocturne
55	77	North Village
56	63	Northern Coast
57	71	Old Ships
58	169	Old Willow
59	218	The Outer Shore
60	94	Owls
61	73	Wharf at Wellfleet
62	172	Pastoral
63	130	The Patriarch
64	81	Picnic
65	52	Quarry
66	168	Quiet Hour
67	154	Quiet Pond
68	163	Race at Latimer Reef
69	224	Salt Marshes
70	72	Sand Dunes
71	95	Sea Gulls
72	226	Season's End
73*	153	Shadow of the Elm
74	182	Spring Morning
75	76	Straitsmouth Light
76	175	Strange Companions
77	171	Summer Shadows
78	113	Sunlit Forest
79	196	Terns
80*	159	Untamed
81	167	Victorian Era
82	178	The Watchman
83	155	Window in Wiscasset
84	261	Woodland Ledge
85	97	The Woods

*Reproduced in Karen F. Beall, *American Prints in the Library of Congress* (Baltimore: The Library of Congress, The Johns Hopkins Press, 1970).

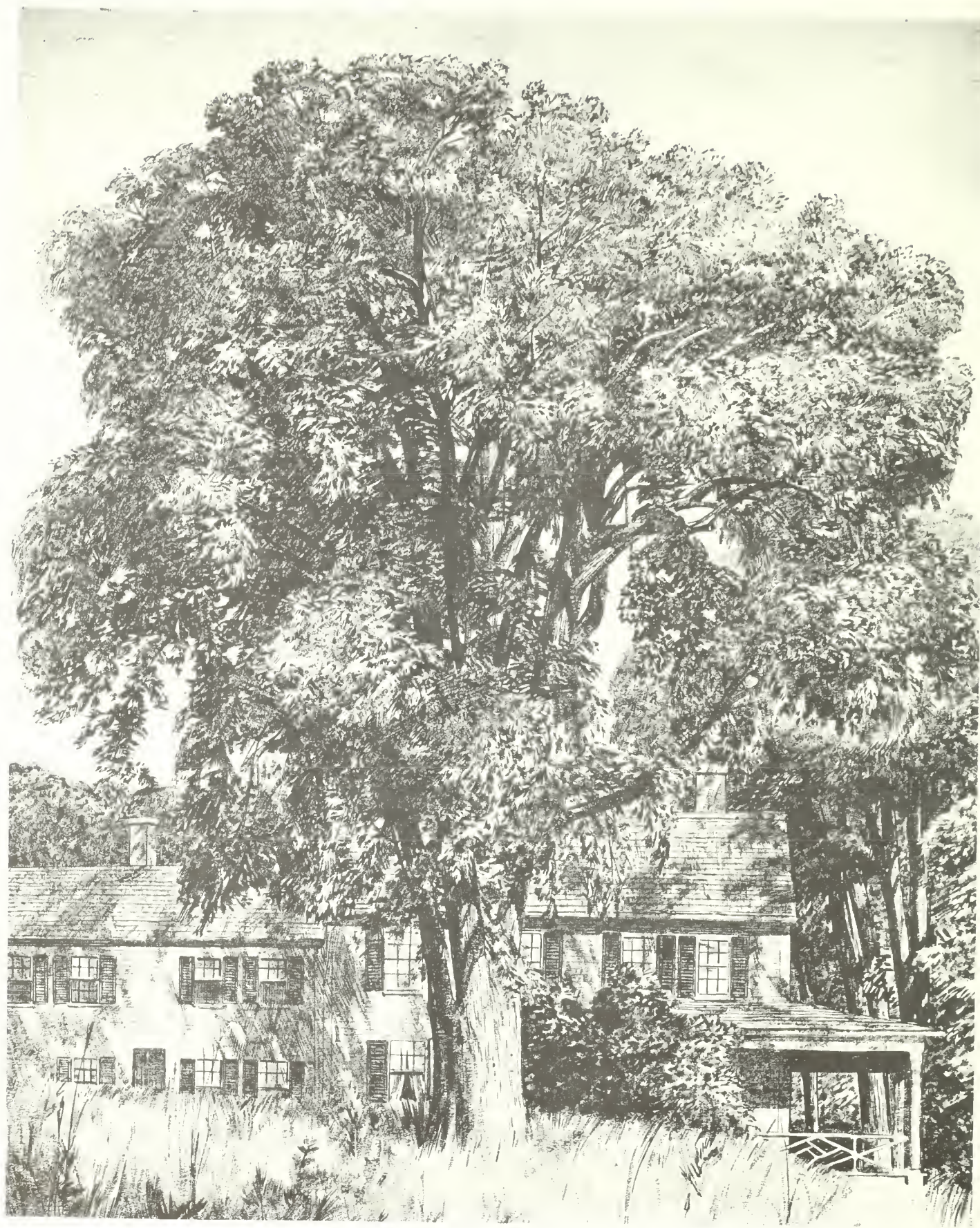
CONCORDANCE II

This concordance gives the Stuckey listing first followed by the Library of Congress Number. As in Concordance I, the title is that in the Stuckey listing.

<i>Stuckey Number</i>	<i>Library of Congress Number</i>	<i>Print Title</i>
14	27	Forgotten
19	5	Aphelion
29	32	Harbor Street
31	14	Dark Harbor
32	18	Descending Skies
52	65	Quarry
59	35	Home Port
62	50	Moonlight
63	56	Northern Coast
67	42	Maine
69	15	Day's End
70	16	Deep Forest
71	57	Old Ships
72	70	Sand Dunes
73	61	Wharf at Wellfleet
75	39	Inlet Light
76	75	Straitsmouth Light
77	55	North Village
78	49	Monhegan
79	3	Along the Shore
80	36	House at Port Clyde
81	64	Picnic
93	43	Maine Coast
94	60	Owls
95	71	Sea Gulls
97	85	The Woods
103	53	New England Village
104	33	The Headlands
105	48	Meeting House
106	28	From the Weather Bureau
109	1	After the Rain
110	17	Deep Water
111	4	Annisquam Light
112	41	Lobsterman's Cove
113	78	Sunlit Forest
114	23	Fog
115	47	Marionettes
116	8	Bird of Freedom
130	63	The Patriarch
137	10	Bucks County

<i>Stuckey Number</i>	<i>Library of Congress Number</i>	<i>Print Title</i>
139	31	Gray Coast
140	52	New England Green
141	21	Ebb Tide
142	40	Lobster
144	45	Maine Lobsterman
146	54	New York Nocturne
147	44	Maine Evening
148	24	Foggy Morning
149	26	Forest Shade
150	9	The Brook
151	12	The Captain's House
152	7	The Landmark
153	73*	Shadow of the Elm
154	67	Quiet Pond
155	83	Window in Wiscasset
157	25	Forest Glade
159	80*	Untamed
161	6	Approaching Storm
162	37	House with the Camperdown Elm
163	68	Race at Latimer Reef
164	11	Cape Ann Willows
165	29	Gloucester Days
167	81	Victorian Era
168	66	Quiet Hour
169	58	Old Willow
171	77	Summer Shadows
172	62	Pastoral
173	30	The Governor's House
174	22	Evening Train
175	76	Strange Companions
176	46	Manhattan Gateway
178	82	The Watchman
181	2	Along the Canal
182	74	Spring Morning
196	79	Terns
204	20	Early Light
218	59	The Outer Shore
224	69	Salt Marshes
225	19	Downy Woodpeckers
226	72	Season's End
227	13	Cry of the Terns
228	51	Moonrise
229	38	Hurricane
251	34	Wendell House
261	84	Woodland Ledge

* Reproduced in Karen F. Beall, *American Prints in the Library of Congress* (Baltimore: The Library of Congress, The Johns Hopkins Press, 1970).



Shady Elm, dry-brush drawing.

CHRONOLOGICAL LISTING OF THE COMPLETE LITHOGRAPHS

In this listing, the date refers to the year the first print was pulled from the stone.
Publication usually followed within six months.

<i>Year</i>	<i>Print Number</i>	<i>Print Title</i>
1931	1	Fish Wharf
	2	Bridge, Eastport
	3	Late Afternoon
	4	Rocks, Eastport
	5	Old Tree
	6	Low Tide
	7	Black Cape
	8	Untitled
	9	Housewife's Garden
	10	Sea's Strange Calm
	11	Sea Neighbors
	12	Solitude
	13	Deserted House
	14	Forgotten
	15	The Long Shadow
	16	Miller's Wharf
	17	Outward Bound
	18	Growth of the Rocks
	19	Aphelion
	20	The House
	21	The Third Sea
	22	Steps to the Sky
	23	Milliken's House
1932	24	Brooklyn City
	25	Black Weather
	26	Bridge Eastport, No. 2
	27	Summer Dusk
	28	Fisherman's House
	29	Harbor Street
	30	Three Trees
	31	Dark Harbor
	32	Descending Skies
	33	"Colophon"
1933	34	Roof Garden
	35	Sunlit Wing
	36	City Street
	37	Summer Morning
	38	Excursion
	39	Composition
	40	Exodus

<i>Year</i>	<i>Print Number</i>	<i>Print Title</i>
1934	41	Lobsterman's House
	42	Untitled
	43	Winter Lace
	44	Coast Guard
	45	Quarry Pool
	46	Lobsterman
	47	Foundry Interior
	48	Harbor Light
	49	Bowman's Wharf
1935	50	Renascence
	51	Long Cove
	52	Quarry
	53	Eastern Point
	54	Shipyard
	55	Lighthouse, Ten Pound Island
	56	Rocks and the Sea
	57	Caverned Waters
1936	58	Waterfront
	59	Home Port
	60	Trees and the Sky
1937	61	The River
	62	Moonlight
	63	Northern Coast
	64	Cape Ann Quarry
	65	Rafferty's Yacht Print
	66	The Little Light
	67	Maine
	68	Island Light
	69	Day's End
1938	70	Deep Forest
	71	Old Ships
	72	Sand Dunes
	73	Wharf at Wellfleet
	74	Early Summer
	75	Inlet Light
	76	Straitsmouth Light
	77	North Village
	78	Monhegan
	79	Along the Shore
	80	House at Port Clyde
1939	81	Picnic
	82	Hudson River (Winter)
	83	Harbor at Port Clyde
	84	Marshall's Point
	85	Straitsmouth
	86	Hudson River (Storm)
	87	Hudson River (Mary Powell)

<i>Year</i>	<i>Print Number</i>	<i>Print Title</i>
	88	Quiet Day
	89	Hudson River (Boat Landing)
	90	Hudson River (Nyack)
	91	Kindred McLean Print
	92	Albright Gallery Demonstration
	93	Maine Coast
	94	Owls
1940	95	Sea Gulls
	96	Road to the Sea
	97	The Woods
	98	Along the Coast
	99	<i>Heaven's Dooryard</i> , Endpaper
	100	Hawaii Advertisement, No. 1
	101	Hawaii Advertisement, No. 2
	102	Abandoned Light
	103	New England Village
	104	The Headlands
	105	Meeting House
	106	From the Weather Bureau
	107	A Composition
	108	Buck Hill Falls
1941	109	After the Rain
	110	Deep Water
	111	Annisquam Light
	112	Lobsterman's Cove
	113	Sunlit Forest
1942	114	Fog
	115	Marionettes
	116	Bird of Freedom
	117	Ruffed Grouse
	118	Lock House
1943	119	River Scene
	120	Cape Cod Dunes
	121	Dusk
	122	Red Cross Demonstration
	123	Five Owls
	124	Canal in Spring
	125	Pennsylvania Country
	126	A.F.T.A.D.—"Memphis Belle" B-17
	127	A.F.T.A.D.—"A.A.F. Fighters"
	128	A.F.T.A.D.—"Liberator" B-24
	129	A.F.T.A.D.—"Flying Tigers" P-40
1944	130	The Patriarch
	131	Maine Town
	132	Miniature Lock House
	133	Canal in June
	134	Miniature Lighthouse, Hospital Point

<i>Year</i>	<i>Print Number</i>	<i>Print Title</i>
	135	Miniature Lighthouse, Grindle Point
	136	Strange Visitors
	137	Bucks County
	138	Edge of the Woods
	139	The Gray Coast
	140	New England Green
	141	Ebb Tide
	142	Lobster
	143	Snowy Owl
1945	144	Maine Lobsterman
	145	Annapolis Print
	146	New York Nocturne
	147	Maine Evening
	148	Foggy Morning
	149	Forest Shade
	150	The Brook
	151	The Captain's House
1946	152	The Landmark
	153	Shadow of the Elm
	154	Quiet Pond
	155	Window in Wiscasset
	156	Grindle Point Light
	157	Forest Glade
	158	Red-winged Blackbirds
	159	Untamed
	160	Three Owls
	161	Approaching Storm
	162	House with the Camperdown Elm
	163	Race at Latimer Reef
1947	164	Cape Ann Willows
	165	Gloucester Days
	166	Railroad Cut
	167	Victorian Era
	168	Quiet Hour
	169	Old Willow
	170	The Church
	171	Summer Shadows
1948	172	Pastoral
	173	The Governor's House
	174	Evening Train
	175	Strange Companions
	176	Manhattan Gateway
1949	177	The Four Seasons
	178	The Watchman
	179	Flag Panel
	180	National Academy of Design Demonstration
	181	Along the Canal

<i>Year</i>	<i>Print Number</i>	<i>Print Title</i>
	182	Spring Morning
	183	Grand Central
	184	Ogunquit Dunes
	185	Along the Delaware
	186	Dune Road
1950	187	Storm Ledge
	188	Woodland
	189	Brooklyn Bridge
	190	Sea Wings
	191	Little Owls
	192	Sound Shore
1951	193	Fog from the Sea
	194	Windy Dunes
	195	Cat Boat
	196	Terns
	197	September Storm
	198	December Snow
	199	Serenity
	200	Sunlit Dunes
	201	Quiet Grove
	202	Turbulent Sea
1952	203	The Corwin House
	204	Early Light
1953	205	Country House
	206	Willow Lane
	207	Mid-summer Shade
	208	Conflict
	209	Lonely River
	210	Long Island Marshes
	211	Greenport, 8 P.M.
	212	Gloucester House
	213	The Chickadees
	214	Way of the Wind
	215	Cool Forest
1954	216	Summer Flight
	217	The Sally Islands
	218	The Outer Shore
	219	Marshall's Point Light
	220	Tower Door
	221	Hidden Cove
	222	The Fog Bell
	223	Evening Quiet
1955	224	Salt Marshes
	225	Downy Woodpeckers
	226	Season's End
	227	Cry of the Terns
	228	Moonrise

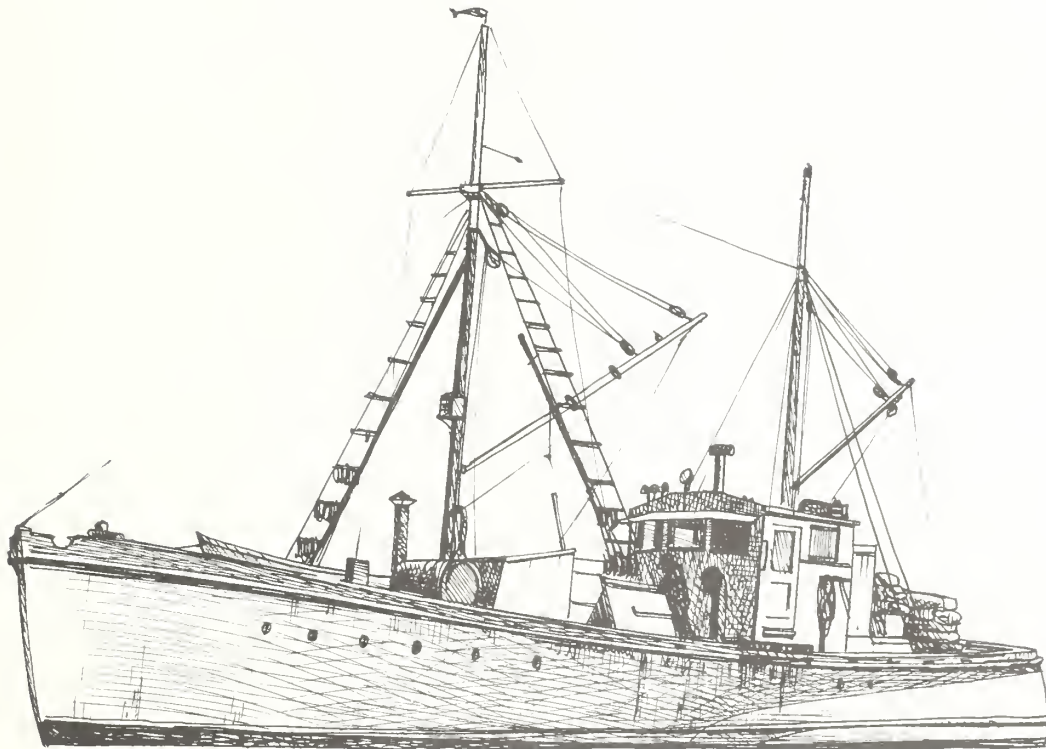
<i>Year</i>	<i>Print Number</i>	<i>Print Title</i>
1956	229	Hurricane
	230	Winter
	231	Barred Owls
	232	Homeward Bound
	233	Four Chickadees
	234	Spirit of New England
1957	235	Sanctuary
	236	One Summer Day
	237	Coast of Maine
	238	The Far Shore
	239	North Harbor
	240	May Morning
	241	Dunes and Terns
	242	The Sunny Corner
1958	243	Haunt of the Crows
	244	Lumber Schooner
	245	Redwings
	246	Wood Duck
	247	Heavy Sea
	248	Hidden Pond
	249	Down East
1959	250	Spring on Pleasant Street
	251	Wendell House
	252	Conversation Piece
	253	Sunnyside
	254	Ogunquit Dunes
	255	Brooklyn Bridge in Winter
	256	Lower Fifth Avenue
	257	Gulls
	258	Little Fellers
1960	259	Great Horned Owl
	260	High Arches, Brooklyn Bridge
	261	Woodland Ledge
	262	Snowy Owl
	263	Wild Country
	264	Maine Fog
1961	265	Warbler
	266	Summer Night
	267	Redwing
	268	Barrier
	269	New Castle, Delaware
	270	Judge's House
	271	Fort Point Light
	272	Dunes
	273	Maine Tapestry
	274	Summer
	275	Passing Storm

<i>Year</i>	<i>Print Number</i>	<i>Print Title</i>
1962	276	Warner House
	277	Barred Owl
	278	Church Interior
	279	White Gate
	280	Resting Gulls
	281	Tide Pool
1963	282	Maine Woods
	283	Path by the Sea
	284	Rock-bound
	285	Court House, New Castle
	286	Spring in Delaware
	287	Cedar Waxwing
	288	River's Edge
1964	289	Seaward
	290	The October Afternoon
	291	The Sage
	292	Old Harbor
	293	Lobster Buoys
	294	Windy Shore
	295	Friendly Neighbors
	296	Exploring
	297	In from the Sea
	298	Roadside Garden
1965	299	Corbett's Pond
	300	Winter Visitor
	301	Along the Coast
	302	Vermont Pasture
	303	Flack's Cove
	304	Little Owl
	305	Maine Lighthouse
	306	Race at Rockport
	307	Dunes
	308	Great Blackbacks
1966	309	Old Quarry
	310	Three of a Kind
	311	Sunlight, Wiscasset
	312	Bufflehead
	313	Wind-swept
	314	Redwing
	315	Winter Moon
1967	316	Breakwater
	317	Early Morning
	318	White Fence
	319	River Light
	320	Island Home
	321	Friendship Sloop
	322	Butterfly

<i>Year</i>	<i>Print Number</i>	<i>Print Title</i>
1969	323	Forest Fern
	324	Clearing Skies
	325	New England Coast
	326	House of Seven Gables
1970	327	My Neighbor's House
	328	Shoreline
	329	Inner Harbor
	330	Spring Visitors
	331	Wood Owl
	332	Rock Shadows
	333	Seaside
	334	Cottage Window
	335	Quiet Harbor
1971	336	Memory
	337	Twilight Clearing
	338	Barn Owl
	339	Flat Rock Cove
	340	Annisquam Harbor Light
	341	Coming Home
	342	Little Friends
1972	343	Owls and Pine
	344	Rocky Ledge
	345	Cape Ann Marshes
	346	Afternoon Light
	347	Moth
1973	348	Elms
	349	Wild Coast
	350	The Sentinel Tree
	351	Untitled (Owl)
	352	Granite Pier
	353	Sundown
	354	River House
	355	The Matriarch
1974	356	Peg's Window
	357	Morning Light
	358	Delaware Church
	359	Little One
1975	360	Snow Fields
	361	Her Majesty
	362	Lanesville Harbor
	363	Mason's Quarry
	364	Surf at Bass Rocks
1976	365	Lighthouse Beach
	366	Old North Church
	367	Gloucester Evening
	368	Frank and Bernie
	369	My House

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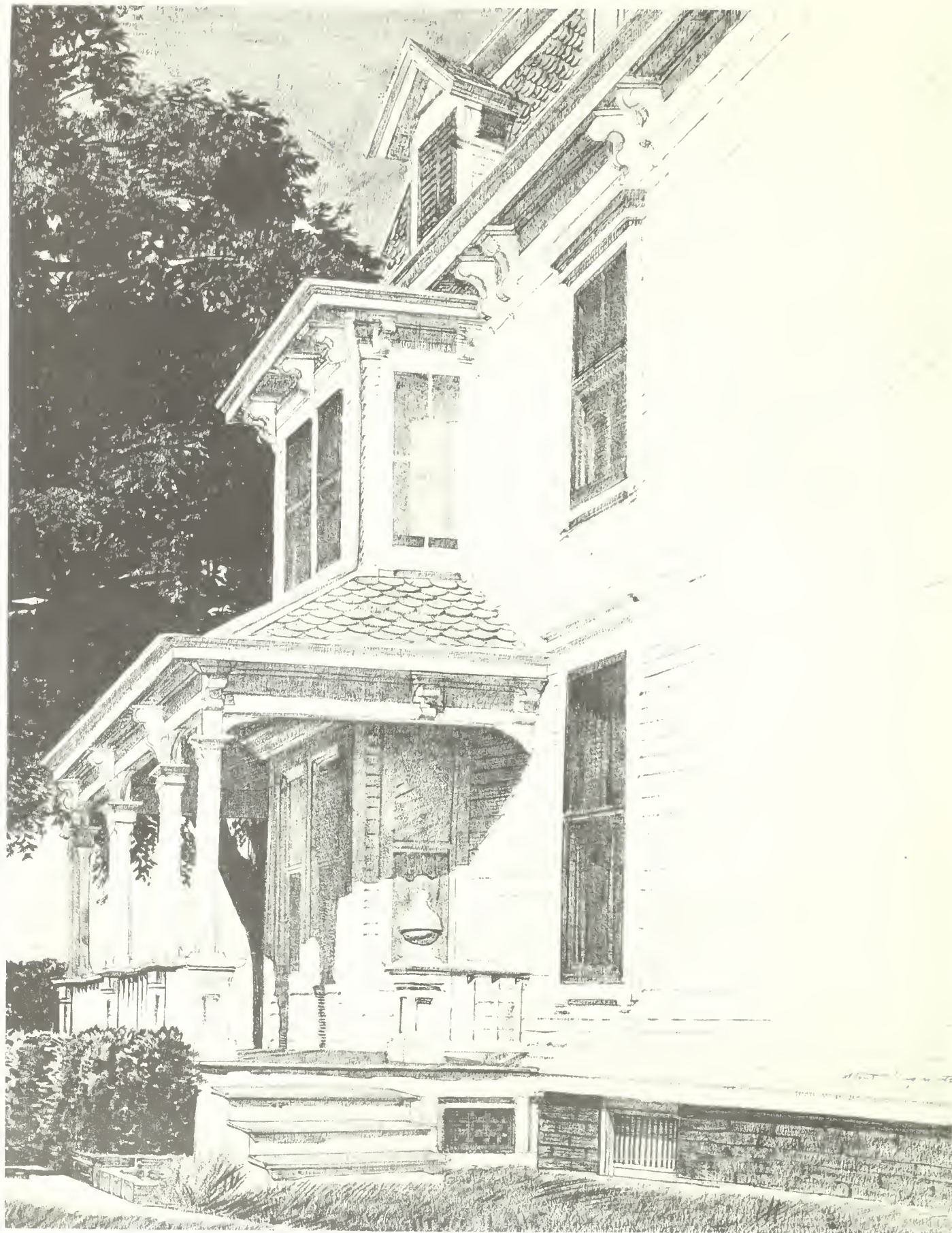
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